



# PROFESSORS CONCERT

Thursday 15 September, 1.05pm

Britten Theatre

## PROFESSORS CONCERT

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<b>Krommer</b> (1759–1831)	Octet Partita op 79	22'
	<i>i Allegro</i>	
	<i>ii Menuetto &amp; Trio</i>	
	<i>iii Andante allegretto</i>	
	<i>iv Allegro assai</i>	

**Mark Baigent** oboe  
**Oonagh Lee** oboe  
**Colin Lawson** clarinet  
**Meline Le Calvez** clarinet  
**Matt Lewis** bassoon  
**Siping Guo** bassoon  
**Gavin Edwards** horn  
**Tom Findlay** horn  
**Carina Cosgrave** double bass

<b>Mozart</b> (1756–1791)	Serenade for Winds K375	25'
	<i>i Allegro maestoso</i>	
	<i>ii Menuetto</i>	
	<i>iii Adagio</i>	
	<i>iv Menuetto</i>	
	<i>v Allegro</i>	

**Mark Baigent** oboe  
**Oonagh Lee** oboe  
**Colin Lawson** clarinet  
**Meline Le Calvez** clarinet  
**Matt Lewis** bassoon  
**Siping Guo** bassoon  
**Gavin Edwards** horn  
**Tom Findlay** horn



Starting off the new academic year, the RCM Professors Concert sees RCM students playing side-by-side with a mix of both professors and industry professionals. Led by RCM Director Colin Lawson, they will perform a programme of Classical favourites for Wind Octet.

The concert begins with Czech-born composer Franz Krommer's rousing *Octet Partita op 79*. Krommer's multifaceted composing career earned him a strong reputation in Viennese musical society in the mid to late eighteenth century. His varied output covered most genres popular in his time, but it is his works for winds that are today regarded highest. *The Octet Partita op 79* was one in a group of nine similar works which, when first published in 1807, were initially defined as "Harmonie" for winds, hinting at the well-blended, playful interaction of the instruments on display.

Composed in four contrasting movements, the piece opens with a stirring *Allegro*, progressing to a light and characterful *Menuetto & Trio* which particularly showcases the warm tone of the clarinet. The following *Andante allegretto* offers a sublimely expressive reduction in pace before the work closes with an animated *Allegro assai*.

We follow Krommer's *Octet Partita* with one of the cornerstones of Mozart's wind oeuvre, the sweepingly lyrical *Serenade for Winds in E flat major K 375*. Composed in 1781 for St Theresa's day, the work began as a sextet for two clarinets, two horns, and two bassoons, with the two oboes included today added a year later in 1782. The five-movement work is considered a prime example of Mozart's adept handling of textural contrast in his works for small ensemble. Beginning with the *Allegro maestoso*, moments of refined unison are interspersed with opportunities for each instrument to shine. Bookended between two elegant *Menuettos*, the central *Adagio* movement is a tranquil episode that passes the main themes across the ensemble in a display of delicate ensemble interaction. The work concludes with a lively *Allegro* rounded off with a triumphant final fanfare.

Anja Blackwell

## UPCOMING EVENTS

### RCM CHAMBER MUSIC

Tuesday 20 September, 1.05pm

Performance Studio

Repertoire to include:

**Kodály** Sonata for Solo Cello op 8

**Scriabin** Piano Sonata no 7

**Villa-Lobos** Ciclo Brasileiro W374

**Arensky** Piano Trio no 1 in D minor, op 32

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Emma Adlard, Head of Philanthropy on **0207 591 4743** or at [emma.adlard@rcm.ac.uk](mailto:emma.adlard@rcm.ac.uk)



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Programme details correct at time of going to print.



# PRIZEWINNERS CONCERT

Friday 16 September, 1.05pm

Britten Theatre



## PRIZEWINNERS CONCERT

Friday 16 September, 1.05pm Britten Theatre

<b>Rob Hao</b> (b 1999)	Songwriting (2021) iv <i>Red Ochre</i>	3'
<b>Messiaen</b> (1908–1992)	Catalogue d'Oiseaux, troisieme livre vi <i>L'Alouette Lulu</i>	7'
<b>Michael Finnissy</b> (b 1946)	English Country Tunes (1977) ii <i>Midsummer morn</i> viii <i>Come beat the drums and sound the fifes</i>	10'

**Rob Hao** piano

<b>Mozart</b> (arr C Gingell) (1756–1791)	Rondo alla Tuba	3'
<b>Vaughan Williams</b> (arr A Duncan) (1872–1958)	Silent Noon	3'
<b>Anthony O'Toole</b>	Cantus Firmest	6'

### Fourtitude Tuba Quartet

Connor Gingell tuba  
Nathan Mansell tuba  
Josh Allen tuba  
Gavin Johnson tuba

<b>Hoover</b>	Suite for Four Saxophones	13'
(1937–2018)	<i>i        Going to London</i>	
	<i>ii        Count off</i>	
	<i>iii       Ira's Tune</i>	
	<i>iv        Honk</i>	

<b>Bernstein</b>	Selections from West Side Story	3'
(1918–1990)	<i>I Feel Pretty</i>	

### **Astral Saxophone Quartet**

Leopoldo Mugnai saxophone

Oliver Lee saxophone

Annabella Chenevix Trench saxophone

Ethan Townsend saxophone

## **Rob Hao**

Currently based in London, Australian pianist and composer Rob Hao has performed an extensive range of repertoire from Rameau to Unsuk in Australia, the UK and across continental Europe. He has recently completed his studies in composition and piano at the Royal College of Music and is a Britten-Pears Young Artist for 2022/23. His pianism has been described as ranging from 'absolute stillness' to 'stirring and impetuous' (SoundsLikeSydney). In 2022, Rob premiered Nicholas Vines' fifty-minute suite *Indie Ditties* across Australian capitals, including a recital under the sails of the Sydney Opera House. As a composer, Rob's works have been performed in various locations across Australia and the UK. He is currently completing a commission for London-based new music group *Standard Issue*, and his recent folk-inspired piano cycle *Songwriting* has been chosen for the 2023 Sydney International Piano Competition.

## **Fourtitude Tuba Quartet**

Formed in 2019, the Fourtitude Tuba Quartet is comprised of current students and alumni of the Royal College of Music. The quartet is known for its innovative arrangements of classic orchestral pieces. In 2021 and 2022 the quartet won the RCM brass chamber group prize. They have also represented the RCM in the Philip Jones Brass Ensemble Concert. Individually, the members of the quartet have won a range of awards and accolades and have played with leading student/professional orchestras across the UK.

## **Astral Saxophone Quartet**

The Astral Quartet is a London-based saxophone quartet studying at the Royal College of Music. Formed in 2020, the ensemble is passionate about performing a wide range of classical and jazz repertoire while also commissioning young, upcoming composers. The group comprises of third-year undergraduates studying with Professor Kyle Horch, and receives guidance from world-renowned educators, including Sarah Burnett and Simon Channing. The Astral Quartet recently won first prize in the Royal College of Music Woodwind Chamber Competition (2022) and was presented the Boconnoc Music Award, which resulted in a five-day residency at the Boconnoc estate in Cornwall. The Quartet also engages in musical outreach at the Doubletrees School for children with special needs. Recent highlights for the ensemble include performances at St James's Piccadilly and the Chelsea Theatre.





## UPCOMING EVENTS

### RCM CHAMBER MUSIC

Tuesday 20 September, 1.05pm

Performance Studio

Repertoire to include:

**Kodály** - Sonata for Solo Cello op 8

**Scriabin** - Piano Sonata no 7

**Villa-Lobos** - Ciclo Brasileiro W374

**Arensky** - Piano Trio no 1 in D minor, op 32

Tickets: Pay What You Can

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## RCM CHAMBER MUSIC

Tuesday 20 September, 1.05pm

Performance Studio

<b>Kodály</b> (1882–1967)	Sonata for Solo Cello op 8 <i>iii Allegro molto vivace</i>	12'
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**Luis Freitas Da Cruz** cello

<b>Chopin</b> (1810–1849)	Scherzo no 3 op 39	8'
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<b>F Couperin</b> (1668–1733)	5 Pièces de Clavecin <i>v Le Tic-Toc-Choc ou Les Maillotins</i>	3'
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<b>Ravel</b> (1875–1937)	'Le Tombeau de Couperin' <i>vi Toccata</i>	4'
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**Djordje Radevski** piano

<b>Villa-Lobos</b> (1887–1959)	Ciclo brasileiro W374 <i>i Plantio do caboclo</i> <i>ii Impressões seresteiras</i> <i>iii Festa no sertão</i> <i>iv Dança do índio branco</i>	18'
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**Jose Navarro Silberstein** piano

<b>Arensky</b> (1861–1906)	Piano trio no 1 in D minor op 32 <i>i Allegro moderato</i>	12'
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**Felicia Tsai** violin  
**Eddie Mead** cello  
**George Campbell** piano

## Upcoming Events

### RCM CHAMBER MUSIC

Thursday 29 September, 6pm  
Performance Hall

Repertoire to include:

**Jeanjean** Quartuor pour Saxophones

**Taffanel** Wind Quintet in G minor

**Spohr** Nonet op 31

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## RCM WIND ORCHESTRA

Wednesday 21 September 2022

6pm | Amaryllis Fleming Concert Hall

Natalia Luis-Bassa conductor

RCM Wind Orchestra



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## RCM WIND ORCHESTRA

Wednesday 21 September 2022, 6pm | Amaryllis Fleming Concert Hall

**Natalia Luis-Bassa** conductor

**Darren Sng\*** conductor

**RCM Wind Orchestra**

**Vaughan Williams**

(1872–1958)

English Folk Songs Suite

*iii March: Folk Songs from  
Somerset*

4'

**John Adams (arr Lawrence T Odom)**

(1735–1826)

A Short Ride in a Fast Machine

4'

**Philip Sparke**

(b 1951)

A Klezmer Carnival

4'

**Darren Sng**

(b 1997)

Mad Traffic (UK premiere)\*

7'

**Kelijah Dunton**

(b 1999)

Stillwater

4'

**Horovitz**

(1926–2022)

Dance Suite

*iii Vivace*

4'

**H Owen Reed**

(1910–2014)

La Fiesta Mexicana

*iii Carnival*

3'

**Hernández Marín (arr Naohiro Iwai)**

(1892–1965)

El Cumbanchero

4'

This evening's programme features a range of works largely inspired by folk and traditional music. This year marks the 150th anniversary of the birth of one of Britain's most significant composers and enthusiast of folk music, RCM alumnus and professor, Ralph Vaughan Williams. Throughout the year RCM musicians have celebrated and explored several of his symphonic masterpieces and chamber works. This evening the RCM Wind Orchestra opens the concert with the third movement from his *English Folk Songs Suite*. This classic march incorporates four traditional folk songs: *Blow Away The Morning Dew*; *High Germany*; *The Tree So High* and *John Barley's Corn*. Featuring in this performance is the rarely heard bass saxophone, larger and lower in pitch than the more common baritone saxophone. In contrast to this is an arrangement of John Adams' fanfare, *A Short Ride in a Fast Machine*. It evokes the excitement of a late-night ride in a sports car. Following this is the atmospheric *A Klezmer Carnival*, a work which takes inspiration from traditional Jewish melodies and dances.

RCM alumnus Darren Sng's *Mad Traffic* has its UK premiere this evening. Darren says of his work 'I am a city dweller; amongst the constant activity and speedy pace of life is where I feel most at home. However, the occasional crude and direct style of communication are also aspects that contribute to city life. This piece reflects all these elements, through the metaphor of a traffic jam. I felt there was no better ensemble to realise this than an outrageously large orchestra of winds.'

The beauty of a lake provides a change of tone in Kelijah Dunton's *Stillwater* before the orchestra performs *Dance Suite* by renowned composer, and former RCM professor Joseph Horovitz. It follows a traditional structure established at the end of the 17th century of a succession of dance movements. The finale's main theme is a tarantella, a group of folk dances characterised by a fast, upbeat tempo which is recalled in a range of styles, including a parody Latin-American version. Following the Latin America theme, H Owen Reed's *La Fiesta Mexicana* was a work written following a period of studying Mexican folk music. It portrays a religious festival with a joyous and invigorating *Carnival* movement. Puerto Rican songwriter Rafael Hernández Marín composed hundreds of popular songs including *El Cumbanchero*, which refers to someone who dances the 'Cumba', a dance-oriented music genre popular throughout Latin America.



## Natalia Luis-Bassa

Natalia Luis-Bassa began her musical studies at the El Sistema in Venezuela. She read music at the University Institute of Musical Studies, and was the first person to obtain a degree in orchestral conducting in her native country. After some years Natalia completed her studies at the RCM, where she also held the RCM Junior Fellowship in opera conducting. Her relationship with the RCM continues as undergraduate professor of conducting. Natalia holds a Master's degree from the University of Huddersfield and has been named Elgar Ambassador by the Elgar Society. She works regularly with the National Children's Orchestra, is Principal Conductor of the Wellington College Symphony Orchestra and works alongside violinist Nicola Benedetti in the national education project, The Benedetti Foundation.

## Darren Sng

Darren Sng is a Singapore-born composer living in London. His artistic direction challenges instrumental conventions in extreme yet meaningful ways. His compositional output includes *Baby Bird in the Forest*, a piece that calls for an entire wind orchestra playing on mouthpieces only, commissioned and premiered by the Philharmonic Youth Winds. Darren is also passionate about multi-disciplinary music. Recent works include the chamber opera *My Days as a Zombie on Earth* staged by Tête à Tête Opera in collaboration with the RCM. Darren was a nominee at the 2020 International Pannonia Film Music Competition, and has written films music for festivals including Los Angeles Short Film Festival, Sundance Collab, Toronto International Women's Film Festival, Changing Face International Film Festival, Southern Shorts Awards, Indie Short Fest, Lift-Off Global Network based in Pinewood Studios, and the Oscar-qualifying In the Palace International Short Film Festival. Darren is a two-time recipient of the Elgar Memorial Prize (2020/2022), and read music under the tutelage of Kenneth Hesketh and Dai Fujikura at the RCM.

## RCM Wind Orchestra

The RCM Wind Orchestra has performed regularly in College for a number of years, playing a diverse range of music. Recent performances include works by Ravel, Moncayo and Arturo Márquez. The orchestra has also released a Naxos recording of the works of John Philip Sousa. Conductors have included Philippe Bernold, Ryan Bancroft, and Jamie Phillips. Many RCM concerts are also broadcast live and on demand to an international audience online. The RCM has a tradition of high-quality orchestral training, which has helped to launch many distinguished orchestral players. Connection with professional orchestras and ensembles is central to this success. The RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia and the Royal Philharmonic Orchestra. This enables students to experience professional conditions before they graduate.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

**Flute**

*Samuel Frith*  
 Caroline Wang  
 Leah Hallinon (pic)  
 Brioni Crowe (pic)

**Oboe**

*Ella Delbruck*  
 Cherry Kwan  
 Alexander Franklin (cor)

**Clarinet**

*Michelle Hromin*  
 Sydney Minor  
 Max Ip  
 Rowan Jones (E flat)  
 Meline Le Calvez  
     (E flat alto)  
 Ed Pelham (bass)  
 Connor Hargreaves  
     (contrabass)  
 Emily Crook (solo)  
 Hannah Shimwell (solo)  
 Alice Dilley (solo)

**Bassoon**

*Siping Guo*  
 Eva Serksnaite  
 Joe Lyndley (contra)

**Saxophones**

Leopoldo Mugnai (alto)  
 Lucia Breslin (alto)  
 Maya Mitra (tenor)  
 Maddie Wegg (bari)  
 Annabella Chenevix  
     Trench (bass)

**Horn**

*Devin Reddy*  
 Jack Bradley-Buxton  
 Hannah Spry  
 Henry Hui  
 Leo Glenister

**Trumpet**

*Jack Wilson* (solo)  
 Amy Ronson (cornet)  
 Becky Strentz (cornet)  
 Ucheena Cohen-Shah  
     (cornet)  
 Tom Toledo-Brown  
     (cornet)

**Trombone**

*Morgan Taylor*  
 Andrew Wilson  
 Max Pritchard  
 Jonathan Lovatt (bass)

**Euphonium**

Milly Deering  
 Ben Holford

**Tuba**

*Nathan Mansell*  
 Connor Gingell  
 Micah Scott  
 Lucas Boylan

**Cello**

Aoqing Yang

**Double Bass**

Alexander Heather

**Timpani**

Toril Azzalini

**Percussion**

*Gregor Thomson*  
 Toril Azzalini  
 Milligan Coles Power  
 Charlie Payne  
 Juho Hwang

**Harp**

Dian Yi

**Piano**

*Edwin Yeung* (celeste)  
 Can Lu (Synth)  
 Rieko Makita (Synth)

**Guitar**

Jerome Ness

**Bass**

Joe Orme

Personnel correct at the  
 time of going to print.

Italics denote section  
 principals.

## ORCHESTRAL MASTERWORKS: SOUNDS OF SCOTLAND

Thursday 29 September 2022, 6pm, Amaryllis Fleming Concert Hall

**Timothy Lines** conductor

**Adam Lee** clarinet

**Mendelssohn** Hebrides Overture

**James MacMillan** Ninian

The RCM Philharmonic brings the sounds of Scotland to the stage in this inspiring concert, featuring a musical depiction of the Hebrides and a concerto by Scottish composer James MacMillan.

Mendelssohn's enduring programmatic sketch of the famous northern archipelago was inspired by a trip made by the composer in 1829. The lyrical melody featured throughout the overture captures the stormy beauty of landmarks like Fingal's Cave on the island of Staffa.

The orchestra is also joined by RCM Concerto Competition winner Adam Lee for James MacMillan's suspenseful *Ninian*, which was premiered in 1997 as part of the celebrations of the Year of Ninian, one of the founding fathers of Christianity in Scotland.

Tickets £5, £8

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



## RCM STRING ORCHESTRA

Thursday 22 September 2022

6pm | Amaryllis Fleming Concert Hall

Benjamin Baker director

RCM String Orchestra



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## RCM STRING ORCHESTRA

Thursday 22 September 2022, 6pm | Amaryllis Fleming Concert Hall

**Benjamin Baker** director  
**RCM String Orchestra**

**Gareth Farr**  
(b 1968)

Mondo Rondo  
*i Mondo Rondo*  
*ii Mumbo Jumbo*  
*iii Mambo Rambo*

**Dani Howard**  
(b 1993)

Heads or Tails

**Schoenberg**  
(1874–1951)

Verklärte Nacht op 4

The RCM is thrilled to welcome back New Zealand violinist Benjamin Baker who studied at the RCM and was a recipient of the prestigious Queen Elizabeth The Queen Mother Rose Bowl. This evening, Benjamin directs and leads the RCM String Orchestra in three exciting pieces, beginning with fellow New Zealander Gareth Farr's percussive *Mondo Rondo*. In it you will hear exotic melodies, energetic rhythms, hocketing pizzicato – where a tune is shared and passed between players – and 'body percussion' (tapping on the string instruments) evoking the unique sound of the m'bira (African thumb piano).

The orchestra follows this with a work by award-winning composer and RCM alumna Dani Howard. Dani wrote *Heads or Tails* (2022) for the Britten Sinfonia. Her inspiration came from the graphic animations of Swedish designer and digital artist Andreas Wannerstedt with its endless loops, and hypnotic and meditative pendulum swings. The piece evolves in several cycles of contrasting textures which are repetitive and fast-paced. Dani focuses on natural harmonics of all four instruments, and the resonance which follows once a note has been played.

Concluding this evening's concert is Schoenberg's one movement tour de force *Verklärte Nacht* (*Transfigured Night*), which was originally composed as a string sextet in just three weeks in 1899 when the composer was 25 years old. This significant early work – a rare example of programmatic chamber music – was inspired by Richard Dehmel's poem of the same name. The movement can be divided into five distinct sections which refer to the five stanzas of the poem, which depicts a couple walking in the woods on a cold winter's night. The woman confesses she is carrying the child of another man she does not love. The man resolves that their love will make the child their own, and the formerly barren night is transformed by their hope and devotion.

## Benjamin Baker

Since winning first prize at the 2016 Young Concert Artists International Auditions in New York, Benjamin has established a strong international presence; he is much sought after as soloist and chamber musician. Recent highlights include appearances at Wigmore Hall, BBC Radio 3 and his debut with Scottish Chamber Orchestra, alongside solo recordings with the BBC Concert and Royal Philharmonic orchestras. This season sees the launch of At the World's Edge Festival in Queenstown, New Zealand and solo appearances with the Auckland Philharmonia, Fort Worth Symphony and London Philharmonic orchestras. In 2021 Delphian Records released his recording with pianist Daniel Lebhardt. Other recent solo appearances include the Philharmonia, Auckland Philharmonia, RTE Concert Orchestra, Simón Bolívar Symphony Orchestra of Venezuela, Royal Northern Sinfonia, London Mozart Players, and Sinfonia Cymru, amongst others. In 2017 he premiered Matthew Kaner's concerto Stranded in St John's Smith Square and collaborated as soloist with the Royal New Zealand Ballet Company. Benjamin has taken part in chamber festivals across Europe and the USA including East Neuk, Cheltenham, Northern Chords Festivals, the Bridgehampton Chamber Music Festival with Anthony Marwood and Caramoor's Rising Stars series with Pamela Frank. Born in New Zealand, Benjamin studied at the Yehudi Menuhin School and the RCM where he was awarded the Queen Elizabeth The Queen Mother Rose Bowl. In 2013 he won first prize at the Windsor International Competition and was a prize-winner at the YCAT International Auditions in London. He was a Fellow at the Ravinia Festival's Steans Music Institute in Chicago in 2016 and 2017. His first CD for Champs Hill Records was released in 2015 and immediately went to number 12 in the classical charts. Benjamin plays a Giovanni Grancino violin from 1694 which is on generous loan from a charitable trust.



## RCM String Orchestra

The Royal College of Music orchestras play with conductors and musicians of the highest international stature, performing regularly at their home in South Kensington and in prestigious venues across London and beyond. Their concerts are also broadcast live and on demand to an international audience online. The RCM enjoys close relationships with some of the world's most celebrated conductors, and recent and forthcoming visitors include Rafael Payare, Vasily Petrenko, Joana Carneiro, Martyn Brabbins, Sir Antonio Pappano, Jonathon Heyward and Jac van Steen. Their willingness to return is evidence of the consistently high standards of playing that the RCM orchestral musicians achieve.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

## **Violin I**

*Benjamin Baker*  
Lily Harwood  
Maria Jaszewska  
Julia Blachuta  
Rubie Besin  
Clara Mezzanatto  
Helena Thomas

## **Violin II**

*Matilda Sacco*  
Alice Dring  
Alex Raine  
Faye Lam  
Macie Wallis  
Sofia Lisak  
Marco Perez Martinez  
Mine Ibrahim

## **Viola**

*Vanessa Hristova*  
Kuba Was  
Laura Young  
Feimin Qiao  
Elin Parry

## **Cello**

*Emily Henderson*  
Xiaodi Zhao  
Pei Xie  
Fei Pu

## **Double Bass**

*Isabel Garcia Gonzalez*  
Lydie Horsford

Personnel correct at the time of going to print.

Italics denote section principals.



## ORCHESTRAL MASTERWORKS: SOUNDS OF SCOTLAND

Thursday 29 September 2022, 6pm, Amaryllis Fleming Concert Hall

**Timothy Lines** conductor

**Adam Lee** clarinet

**Mendelssohn** Hebrides Overture

**James MacMillan** Ninian

The RCM Philharmonic brings the sounds of Scotland to the stage in this inspiring concert, featuring a musical depiction of the Hebrides and a concerto by Scottish composer James MacMillan.

Mendelssohn's enduring programmatic sketch of the famous northern archipelago was inspired by a trip made by the composer in 1829. The lyrical melody featured throughout the overture captures the stormy beauty of landmarks like Fingal's Cave on the island of Staffa.

The orchestra is also joined by RCM Concerto Competition winner Adam Lee for James MacMillan's suspenseful *Ninian*, which was premiered in 1997 as part of the celebrations of the Year of Ninian, one of the founding fathers of Christianity in Scotland.

Tickets £5, £8

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## MUSIC IN THE MUSEUM

Friday 23 September, 12.30pm

Museum Gallery

**JS Bach**  
(1685–1750)

Cello Suite no 4 in E flat major BWV 1010      24'  
*i*      *Prelude*  
*ii*      *Allemande*  
*iii*      *Courante*  
*iv*      *Sarabande*  
*v*      *Bouree I & II*  
*vi*      *Gigue*

**Eddie Mead** cello

**Debussy**  
(1862–1918)

Petite Suite      13'

**Haydn**  
(1732–1809)

Divertimento      8'

### **Aeolian Winds**

Hollie Tibbotts flute  
Alex Franklin oboe  
Sydney Minor clarinet  
Jamie King bassoon  
Amelia Lawson horn

## Upcoming Events

### RCM CHAMBER MUSIC

Thursday 29 September, 6pm

Performance Hall

Repertoire to include:

**Jeanjean** Quartuor pour Saxophones

**Taffanel** Wind Quintet in G minor

**Spohr** Nonet op 31

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Emma Adlard, Head of Philanthropy on **0207 591 4743** or at [emma.adlard@rcm.ac.uk](mailto:emma.adlard@rcm.ac.uk)



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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

Junior Department  
Performers Platform

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 24 September 2022, 3pm  
Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at [www.rcm.ac.uk](http://www.rcm.ac.uk).* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

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- |      |   |     |
|------|---|-----|
| 3.00 | Emma Pang <i>piano</i> (pupil of Richard Uttley)<br>Mendelssohn Andante & Rondo Capriccioso op14  | 7'  |
| 3.15 | Christian Hiemstra <i>piano</i> (pupil of Prach Boondiskulchok)<br>Beethoven Sonata in C Major op2 no3 <i>i Allegro con brio</i>  | 8'  |
| 3.30 | Anthony Zemsky <i>piano</i> (pupil of Ann Martin Davis)<br>Ravel Miroirs III Une barque sur l'océan   | 8'  |
| 3.45 | Hanhan Qu <i>flute</i> (pupil of Katie Bedford)<br>Prokofiev Sonata for Flute op94 <i>i Moderato</i>  | 8'  |
| 4.00 | Clara Sherratt <i>piano</i> (pupil of Dina Parakhina)<br>Schumann Fantasie in C Major op17<br><i>i Durchaus fantastisch und leidenschaftlich vorzutragen; Im Legenden-Ton</i> | 13' |



- 4.15 Francesca He *violin* (pupil of Lusia Ibragimova)  
Kabalevsky Violin Concerto in C Major op48  
*ii Andantino cantabile iii Vivace giocoso* 11'
- 4.30 Matthew Hill *cello* (pupil of Michal Kaznowski)  
Klengel Cello Concertino no1 in C Major op7 *i Allegro* 7.5'
- 4.40 Imogen Gray *violin* (pupil of Hilary Sturt)  
William Grant Still Summertime for violin and piano 4'
- 4.45 Almond Zhao *violin* (pupil of Viktoria Grigoreva)  
Lalo Symphonie Espagnole op21 *v Rondo* 8'
- 5.00 Haru Ogiwara *cello* (pupil of Pal Banda)  
Schubert Arpeggione Sonata D821 in A Minor *i Allegro moderato* 8'



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Prince Consort Road, London SW7 2BS  
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Miranda Francis *Head of Junior Programmes*  
Ben Storey *Assistant Head of Junior Programmes*  
Gill Redfern *Administrator* Molly Bevan *Administrative Coordinator*  
John Mitchell *Performance Manager*





# THE DIVINE IMAGE

Monday 26 September, 6pm

Britten Theatre

## THE DIVINE IMAGE

Monday 26 September, 6pm, Britten Theatre

<b>Jack Marks</b> (b 2000)	<b>The Raven</b> (World Premiere)	5'
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**Jamie Woollard** bass-baritone | **Guy Courtie** percussion | **Charlie Payne** percussion

<b>Brahms</b> (1833–1897)	<b>Two Songs for Voice, Viola &amp; Piano</b>	10'
	<i>Gestillte Sehnsucht</i>	
	<i>Geistliches Wiegenlied</i>	

**Lexie Moon** mezzo-soprano | **Lucy Gibbs** mezzo-soprano | **Hattie Quick** viola  
**Daniel Adipradhana** piano

<b>Rebecca Clarke</b> (1886–1979)	<b>3 Old English Songs</b>	5'
	<i>It was a lover and his lass</i>	
	<i>Phillis on the new made hay</i>	
	<i>The Tailor and his Mouse</i>	

**Rachel Allen** soprano | **Helena Thomas** violin

<b>Holst</b> (1874–1934)	<b>Four Songs for Voice and Violin (1917)</b>	8'
	<i>i Jesu Sweet</i>	
	<i>ii My soul has nought but fire and ice</i>	
	<i>iii I sing of a maiden</i>	
	<i>iv My Leman is so true</i>	

**Maria Willis** mezzo-soprano | **Jess Lawley** soprano | **Rubie Besin** violin

**Vaughan Williams**

(1872–1958)

Ten Blake Songs

19'

*Infant Joy*

*A Poison Tree*

*The Piper*

*London*

*The Lamb*

*The Shepherd*

*Ah! Sun-flower*

*Cruelty Has a Human Heart*

*The Divine Image*

*Eternity*

**Tom Law** tenor | **Dafydd Jones** tenor | **Hugo Brady** tenor | **Sam Harris** tenor

**Jane Sullivan** oboe

Centralising traditional texts, English poetry and folk music influences, tonight's programme showcases compositions for voice and a range of accompanying instruments with a particular focus on works by past and present members of the College community.

We open with an exciting new work for bass voice and mixed percussion by current RCM student Jack Marks. According to Jack, *The Raven* is a piece inspired by Edgar Allan Poe's eponymous poem. The bass voice personifies the narrator of the poem, who grieves his wife Lenore's death. A raven bursts into his room, but when he questions it, the raven refuses to give him the answers he desires, replying only 'nevermore'. The piece aims to recreate the poem's monotonous grieving atmosphere through haunting melody and foreboding percussion.

We follow this with the spirited 3 Old English Songs by Rebecca Clarke, the first female composition student RCM composer and professor Charles Villiers Stanford. Throughout the set, the violin complements the singer while establishing its own rhythmic identity. In 'It was a lover and his lass', simple pizzicato (plucking) and delicate imitation are contrasted against agile embellishment to enliven the Shakespearean text. In 'Philis on the new made hay', the violin supports the brevity of the vocal melody with a light yet evocative accompaniment before the set concludes with 'The Tailor and his Mouse', a riotous folk ballad where the violin's coarse, fiddle-like quality emphasises the witty text.

Johannes Brahms' Two songs for Voice, Viola and Piano were written for his friends, the violinist (and violist) Joseph Joachim and his operatic contralto wife Amalie. The lower, richer tone of the accompanying viola is used to suit the vocal quality of the alto soloist. *Gestillte Sehnsucht* sets a poem by Rückert which discusses the duality of nature and yearning, musically conveyed by Brahms' peaceful initial refrain with dramatic turns to the minor. *Geistliches Wiegenlied* combines text by Emanuel Geibel with a melody based on medieval German Christmas carol *Joseph, lieber Joseph mein*. A lullaby for the Joachims' son Johannes (named after Brahms), with this melodic influence Brahms returns the favour by referencing Joachim's forename.

We then turn to 4 Songs for Voice and Violin by Gustav Holst. Holst began studying at the RCM in 1893 in the same cohort as Ralph Vaughan Williams, who became a lifelong friend and musical influence. It was by Vaughan Williams that Holst was introduced to the English folksong repertory, which had a lasting impact on his composition. The 4 Songs for Voice and Violin were composed in 1917 and set texts from Mary Segar's 1915 collection of English folksongs *A Medieval Anthology*. In all four songs, free meter, modal harmony, and a sparse but expressive violin accompaniment hint at a soundscape contemporaneous to the texts' origins.

Tonight's last work continues our homage to the 150th anniversary of RCM alumni and professor Ralph Vaughan Williams. Performed this evening are his Ten Blake Songs, composed in 1957 just a year before his death for the short film *The Vision of William Blake*. Vaughan Williams was renowned for pastoral, idyllic compositions throughout his career, but in his twilight years he explored this particularly through solo song. In the Ten Blake Songs, this is achieved through the arcadian sound of the accompanying oboe, used shrewdly to draw out the character of William Blake's poetry, sometimes driving the music forward, at others, silent to allow the singer full control of the delivery.

*Anja Blackwell*

## **Brahms** *Two Songs for Voice, Viola & Piano*

### *Gestillte Sehnsucht*

In goldnen Abendschein getaucht,  
Wie feierlich die Wälder stehn!  
In leise Stimmen der Vöglein hauchet  
Des Abendwindes leises Wehn.  
Was lispeln die Winde, die Vögelein?  
Sie lispeln die Welt in Schlummer ein.

Ihr Wünsche, die ihr stets euch reget  
Im Herzen sonder Rast und Ruh!  
Du Sehnen, das die Brust beweget,  
Wann ruhest du, wann schlummerst du?  
Beim Lispeln der Winde, der Vögelein,  
Ihr sehnenenden Wünsche, wann schlaft ihr  
ein?

Ach, wenn nicht mehr in goldne Fernen  
Mein Geist auf Traumgefieder eilt,  
Nicht mehr an ewig fernen Sternen  
Mit sehndem Blick mein Auge weilt;  
Dann lispeln die Winde, die Vögelein  
Mit meinem Sehnen mein Leben ein.

### *Geistliches Wiegenlied*

Die ihr schwebet  
Um diese Palmen  
In Nacht und Wind,  
Ihr heil'gen Engel,  
Stillet die Wipfel!  
Es schlummert mein Kind.

Ihr Palmen von Bethlehem  
Im Windesbrausen,  
Wie mögt ihr heute

### *Assuaged longing*

Bathed in golden evening light,  
How solemnly the forests stand!  
The evening winds mingle softly  
With the soft voices of the birds.  
What do the winds, the birds whisper?

They whisper the world to sleep.  
But you, my desires, ever stirring  
In my heart without respite!  
You, my longing, that agitates my breast –  
When will you rest, when will you sleep?  
The winds and the birds whisper,  
But when will you, yearning desires,  
slumber?

Ah! when my spirit no longer hastens  
On wings of dreams into golden distances,  
When my eyes no longer dwell yearningly  
On eternally remote stars;  
Then shall the winds, the birds whisper  
My life – and my longing – to sleep.

English Translation © Richard Stokes

### *A sacred cradle-song*

You who hover  
Around these palms  
In night and wind,  
You holy angels,  
Silence the tree-tops!

My child is sleeping.  
You palms of Bethlehem  
In the raging wind,  
Why do you bluster

So zornig sausen!  
O rauscht nicht also!  
Schweiget, neiget  
Euch leis' und lind;  
Stillet die Wipfel!  
Es schlummert mein Kind.

Der Himmelsknabe  
Duldet Beschwerde,  
Ach, wie so müd' er ward  
Vom Leid der Erde.  
Ach nun im Schlaf ihm  
Leise gesänftigt  
Die Qual zerrinnt,  
Stillet die Wipfel!  
Es schlummert mein Kind.

Grimmige Kälte  
Sauset hernieder,  
Womit nur deck' ich  
Des Kindleins Glieder!  
O all ihr Engel,  
Die ihr geflügelt  
Wandelt im Wind,  
Stillet die Wipfel!  
Es schlummert mein kind.

So angrily today!  
O roar not so!  
Be still, lean  
Calmly and gently over us;  
Silence the tree-tops!

My child is sleeping.  
The heavenly babe  
Suffers distress,  
Oh, how weary He has grown  
With the sorrows of this world.  
Ah, now that in sleep  
His pains  
Are gently eased,  
Silence the treetops!

My child is sleeping.  
Fierce cold  
Blows down on us,  
With what shall I cover  
My little child's limbs?  
O all you angels,  
Who wing your way  
On the winds,  
Silence the tree-tops!  
My child is sleeping.

English Translation © Richard Stokes



**Holst** *Four Songs for Voice and Violin*

*Jesu Sweet*

Jesu Sweet, now will I sing  
To Thee a song of love longing;  
Do in my heart a quick well spring  
Thee to love above all thing.

Jesu Sweet, my dim heart's gleam  
Brighter than the sunnèbeam!  
As thou wert born in Bethlehem  
Make in me thy lovèdream.

Jesu Sweet, my dark heart's light  
Thou art day withouten night;  
Give me strength and eke I might  
For to loven Thee aright.

Jesu Sweet, well may he be  
That in Thy bliss Thyself shall see:  
With love cords then draw Thou me  
That I may come and dwell with Thee.

*My Soul Has Nought but Fire and Ice*

My soul has nought but fire and ice  
And my body earth and wood:  
Pray we all the Most High King  
Who is the Lord of our last doom,  
That He should give us just one thing  
That we may do His will.

*I Sing of a Maiden*

I sing of a maiden  
That matchless is.  
King of all Kings  
Was her Son iwis I.

He came all so still,  
Where His mother was  
As dew in April  
That falleth on the grass:

He came all so still,  
To His mother's bower  
As dew in April  
That falleth on flower.

He came all so still,  
Where His mother lay  
As dew in April  
That formeth on spray.

Mother and maiden  
Was ne'er none but she:  
Well may such a lady  
God's mother be.

*My Leman is so true*

My Leman is so true  
Of love and full steadfast  
Yet seemeth ever new  
His love is on us cast.

I would that all Him knew  
And loved Him firm and fast,  
They never would it rue  
But happy be at last.

He lovingly abides

Although I stay full long  
He will me never chide  
Although I choose the wrong.

He says "Behold, my side  
And why on Rood I hung;"  
For my love leave thy pride  
And I thee underfong.

I'll dwell with Thee believe,  
Leman, under Thy tree.  
May no pain e'er me grieve  
Nor make me from Thee flee.

I will in at Thy sleeve  
All in Thine heart to be;  
Mine heart shall burst and cleave  
Ere untrue Thou me see

## **Vaughan Williams** *Ten Blake Songs*

### *Infant Joy*

I have no name  
I am but two days old. —  
What shall I call thee?  
I happy am,  
Joy is my name, —  
Sweet joy befall thee!

Pretty joy!  
Sweet joy but two days old,  
Sweet joy I call thee;  
Thou dost smile.  
I sing the while  
Sweet joy befall thee.

### *A Poison Tree*

I was angry with my friend;  
I told my wrath, my wrath did end.  
I was angry with my foe:  
I told it not, my wrath did grow.

And I water'd it in fears,  
Night & morning with my tears:  
And I sunned it with smiles,  
And with soft deceitful wiles.

And it grew both day and night.  
Till it bore an apple bright.  
And my foe beheld it shine,  
And he knew that it was mine.

And into my garden stole,  
When the night had veil'd the pole;  
In the morning glad I see;  
My foe outstretched beneath the tree.

### *The Piper*

I was angry with my friend;  
I told my wrath, my wrath did end.  
I was angry with my foe:  
I told it not, my wrath did grow.

And I waterd it in fears,  
Night & morning with my tears:  
And I sunned it with smiles,  
And with soft deceitful wiles.

And it grew both day and night.  
Till it bore an apple bright.  
And my foe beheld it shine,  
And he knew that it was mine.

And into my garden stole,  
When the night had veild the pole;  
In the morning glad I see;  
My foe outstretched beneath the tree.

### *London*

I wander thro' each charter'd street,  
Near where the charter'd Thames does  
flow.  
And mark in every face I meet  
Marks of weakness, marks of woe.

In every cry of every Man,  
In every Infants cry of fear,  
In every voice: in every ban,  
The mind-forg'd manacles I hear

How the Chimney-sweepers cry  
Every blackning Church appalls,  
And the hapless Soldiers sigh  
Runs in blood down Palace walls

But most thro' midnight streets I hear  
How the youthful Harlots curse  
Blasts the new-born Infants tear  
And blights with plagues the Marriage  
hearse

### *The Lamb*

Little Lamb who made thee  
Dost thou know who made thee  
Gave thee life & bid thee feed.  
By the stream & o'er the mead;  
Gave thee clothing of delight,  
Softest clothing woolly bright;  
Gave thee such a tender voice,  
Making all the vales rejoice!  
Little Lamb who made thee  
Dost thou know who made thee

Little Lamb I'll tell thee,  
Little Lamb I'll tell thee!  
He is called by thy name,  
For he calls himself a Lamb:  
He is meek & he is mild,  
He became a little child:  
I a child & thou a lamb,  
We are called by his name.  
Little Lamb God bless thee.  
Little Lamb God bless thee.

### *The Shepherd*

How sweet is the Shepherds sweet lot,  
From the morn to the evening he strays:  
He shall follow his sheep all the day  
And his tongue shall be filled with praise.  
For he hears the lambs innocent call,  
And he hears the ewes tender reply,  
He is watchful while they are in peace,  
For they know when their Shepherd is nigh.

### *Ah! Sun-flower*

Ah Sun-flower! weary of time,  
Who countest the steps of the Sun:  
Seeking after that sweet golden clime  
Where the travellers journey is done.

Where the Youth pined away with desire,  
And the pale Virgin shrouded in snow:  
Arise from their graves and aspire,  
Where my Sun-flower wishes to go.

### *Cruelty Has a Human Heart*

Cruelty has a Human Heart  
And Jealousy a Human Face  
Terror, the Human Form Divine  
And Secrecy, the Human Dress

The Human Dress, is forged Iron  
The Human Form, a fiery Forge.  
The Human Face, a Furnace seal'd  
The Human Heart, its hungry Gorge

### *The Divine Image*

To Mercy, Pity, Peace, and Love  
All pray in their distress;  
And to these virtues of delight  
Return their thankfulness.

For Mercy, Pity, Peace, and Love  
Is God, our father dear,  
And Mercy, Pity, Peace, and Love  
Is Man, his child and care.

For Mercy has a human heart,  
Pity a human face,  
And Love, the human form divine,  
And Peace, the human dress.

Then every man, of every clime,  
That prays in his distress,  
Prays to the human form divine,  
Love, Mercy, Pity, Peace.

And all must love the human form,  
In heathen, Turk, or Jew;  
Where Mercy, Love, and Pity dwell  
There God is dwelling too.

### *Eternity*

He who binds to himself a joy  
Does the winged life destroy  
He who kisses the joy as it flies  
Lives in eternity's sunrise

The look of love alarms,  
Because it's fill'd with fire;  
But the look of soft deceit  
Shall win the lover's hire

Soft deceit and idleness  
These are Beauty's sweetest dress

## UPCOMING EVENTS

### RCM CHAMBER MUSIC

Thursday 29 September, 6pm  
Performance Hall

Repertoire to include:

**Jeanjean** Quartuor pour Saxophones

**Taffanel** Wind Quintet in G minor

**Spohr** Nonet op 31

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

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ROYAL  
COLLEGE  
OF MUSIC

*London*

## RCM CHAMBER MUSIC

Tuesday 27 September, 1.05pm

Performance Studio

**Rossini**  
(1792–1868)

Duet for Cello and Double Bass in D major 15'

- i Allegro*
- ii Andante molto*
- iii Allegro*

**Him Chan** cello  
**Theodore Kwok** double bass

**Brahms**  
(1833–1897)

Piano Trio no 1 in B major op 8 15'

- i Allegro con brio*

**Gamma Trio**  
Huiduo Xu violin  
Luis Freitas Da Cruz cello  
Can Lu piano

**Beethoven**  
(1770–1827)

Sonata no 28 in A major op 101 19'

- i Allegro ma non troppo*
- ii Vivace alla marcia*
- iii Adagio, ma non troppo, con affetto*
- iv Allegro*

**Xindi Zhu** piano

## Upcoming Events

### RCM CHAMBER MUSIC

Thursday 29 September, 6pm

Performance Hall

Repertoire to include:

**Jeanjean** Quartuor pour Saxophones

**Taffanel** Wind Quintet in G minor

**Spohr** Nonet op 31

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## RCM SCHOLARSHIPS

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**ORCHESTRAL MASTERWORKS:  
SOUNDS OF SCOTLAND**

Thursday 29 September

6pm | Amaryllis Fleming Concert Hall

Timothy Lines conductor

Adam Lee clarinet

RCM Philharmonic



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## ORCHESTRAL MASTERWORKS: SOUNDS OF SCOTLAND

Thursday 29 September, 6pm | Amaryllis Fleming Concert Hall

**Timothy Lines** conductor

**Adam Lee** clarinet

**RCM Philharmonic**

**Mendelssohn**  
(1809–1847)

Hebrides Overture

9'

**James MacMillan**  
(b 1959 )

Ninian

35'

i *The reiver and the bull*

ii *The dream of Pectgils*

iii *A mystical vision of the Christ-child*

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of music from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. Past and forthcoming conductors include Martin André, Martyn Brabbins, Jac van Steen and Chloé van Soeterstède. Preparations for concerts usually take place over three days, and include intensive sectional and tutti rehearsals, often led by principal players from the London orchestras. The orchestra regularly performs concerts for schools as part of the RCM Sparks programme. Its concerts are also broadcast live and on demand to an international audience online.

The RCM Philharmonic brings the sounds of Scotland to the stage this evening, led by RCM professor, Timothy Lines. In spring 1829, 20-year-old Felix Mendelssohn travelled to Britain to begin a three-year European tour. He wrote in a letter home to Berlin 'In order to make you realise how extraordinarily the Hebrides have affected me, the following [the opening bars of the *Hebrides*] came into my head there'. Mendelssohn was inspired by a trip to Fingal's Cave on the island of Staffa, off the west coast of Scotland, known for its echoes, Atlantic swell and the sound of the waves crashing into rocks. The overture's lyrical opening, played initially by the violas, cellos and bassoons, is suggestive of the power and beauty of the cave. This is developed in several ways that pay homage to the seascape. A second theme captures movement at sea with rolling waves becoming turbulent. This eventually subsides, and the music ends with a sense of calmness.

RCM Concerto Competition winner Adam Lee performs James MacMillan's vibrant, technical and expressive concerto which was written as part of the celebrations of the Year of Ninian, one of the founding fathers of Christianity in Scotland. The three movements are based on the *Miracles of Ninian* which were documented in a Latin poem written a few centuries after his death. Tension and violence are characterised by a series of alternating metric modulations in the first movement which describes how thieves try to steal Ninian's herd of cattle, only for a bull to attack and kill their leader. Ninian, represented by the clarinet, pardons and resurrects the dead thief. The second movement tells the story of a boy called Pectgils who is unable to walk. A lullaby depicts the boy's dream of Ninian healing his limbs, after which, Pectgils awakes and dances to MacMillan's infectious rhythms. A mysterious introduction and aggressive passages in the brass in the long final movement draws on the Eucharist rite where a priest offering communion is confronted, in place of the bread, by Christ as a tiny child.

## Timothy Lines

Timothy studied at the RCM with Michael Collins and now enjoys a wide-ranging career as a clarinetist. He has played with all the major symphony orchestras in London as well as with chamber groups including London Sinfonietta and the Nash Ensemble. From 1999 to 2003 he was principal clarinet of the London Symphony Orchestra and was also chairman of the orchestra during his last year there. In September 2004 he was appointed section leader clarinet of the City of Birmingham Symphony Orchestra, a position he held until January 2006, when he left to focus on his freelance career. He plays on original instruments with the English Baroque Soloists, the Orchestre Revolutionnaire et Romantique and the Orchestra of the Age of Enlightenment and is also frequently engaged to record film music and pop music tracks. Much in demand as a teacher, Timothy is professor of clarinet at both the Royal College of Music and the Royal Academy of Music. In 2016 he was appointed a Fellow of the RCM.

## Adam Lee

Scottish clarinetist Adam Lee is an in-demand orchestral and solo performer. He is studying for a Master of Performance degree at the RCM with Timothy Lines and Richard Hosford, supported by the Rhona Reid Trust. He graduated from the Royal Conservatoire of Scotland with a first-class BMus performance degree and The Principal's Prize for Excellence, having studied with John Cushing, Tim Orpen, Heather Nicoll and Joe Pacewicz. Whilst there, he won several conservatoire, national and international competitions. Adam has appeared with Aurora Orchestra, London Mozart Players, Opera North and regularly works with the RSNO and BBC SSO, on trial with both for Associate Principal Clarinet and Sub-Principal Clarinet respectively. He is a committed teacher, advocate of youth music and is a Young Trustee on the Board of the National Youth Orchestras of Scotland. Adam is grateful for support from the Hattori Foundation, Drake Calleja Trust, Countess of Munster Trust, NYOS Colin McLean Bursary, Caird Trust and the McGlashan Trust.

## Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

The RCM would like to thank the following orchestral coach:

Alex Neal (percussion)

**Violin I**

*Mira Marton*  
 Catherine Alsey  
 Betania Johnny  
 Anya Robins  
 Joseph MacDonald  
 Daniela Garcia  
 Aries Chow  
 Kiana Chan  
 Homan Woo  
 Michelle Kolesnikov  
 Angelique Martinet  
 Masa Stopar  
 Leslie Wilburn  
 Nellie Whittam  
 Sanni Talvitie  
 Felicia Tsai  
 Isabella Azima  
 Lucy Ruuskanen

**Violin II**

*Tayfun Bomboz*  
 Sally Aiko Dando  
 Ugne Zuklyte  
 Julie Piggott  
 Teodoras Kasteckas  
 Tom Wilson  
 AmyJo Gilbert  
 Harry Nim  
 Abbie Chan  
 Eldad Pavilcu  
 Jessie To  
 Huiduo Xu  
 Hilde Jentsch  
 Piotr Burda-Zwolinski  
 Leyth Elmani  
 Ilai Plis  
 Sharon Zhou

**Viola**

*Sam Scheer*  
 Juan Marco Requena  
 Leon Chakrabarti  
 Elena Accogli  
 Diego Bartolome  
 Summer Brooks  
 Declan Wicks  
 Rebecca Marr  
*Anastasia Sofina*

**Cello**

*Theodore Baujard*  
 Samuel Weinstein  
 Yuying Zhang  
 Carys Underwood  
 James Dew  
 Radwan Chan  
 Hannah Hoppman  
 Lea Boursin  
 Alina Maries-Reim  
 Angelina Okano

**Double Bass**

*Daniil Margulis*  
 James Francis  
 Ketan Curtis  
 Mark Lipski

**Flute**

*Laura Pakkel*  
 Rianna Henriques  
 Hollie Tibbotts (pic)

**Oboe**

*Kara Battleley*  
 Ellie Leon  
 Amelie Budd (cor)

**Clarinet**

*Raphael Froissart*  
 Jesse Chiu  
 Connor Hargreaves (bass)

**Bassoon**

*Francis Bushell*  
 Eva Serksnaite  
 Siping Guo (contra)

**Horn**

*Leo Glenister*  
 Tabitha Bolter  
 Amelia Lawson  
 Henry Lok

**Trumpet**

*Callum Robb*  
 Ucheena Cohen-Shah  
 Tom Toledo-Brown

**Trombone**

*Pau Hernandez*  
 Santamaria  
 Milly Deering  
 Eddie Curtis (bass)

**Tuba**

Elliott Milum

**Timpani**

Julie Scheuren

**Percussion**

*Tobias Engelbrektsson*  
 Murray Sedgwick  
 Isaac Harari

**Harp**

Tannaz Beigijouinani

Personnel correct at the time of going to print.  
 Italics denote section principals.

## SAKARI ORAMO CONDUCTS BEETHOVEN AND SHOSTAKOVICH

Thursday 13 October, 7.30pm | Amaryllis Fleming Concert Hall

Supported by Her Serene Highness Princess Heidi von Hohenzollern HonRCM

**Sakari Oramo** conductor

**Thomas Kelly** piano

**RCM Symphony Orchestra**

**Beethoven** Piano Concerto no 4 in G major op 58

**Shostakovich** Symphony no 10 in E minor op 93

Sakari Oramo, chief conductor of the BBC Symphony Orchestra, directs an unmissable programme of repertoire played by the RCM Symphony Orchestra.

Rising star and RCM pianist Thomas Kelly takes centre stage for Beethoven's Piano Concerto no 4 – widely considered the pinnacle of piano concerto repertoire. To add to a number of accolades, Thomas won second prize at the Hastings International Piano Concerto Competition in March and was also a finalist at the 2021 Leeds International Piano Competition.

This concert also features Shostakovich's impassioned Tenth Symphony; 50 minutes in duration and notable for its 48 minutes of despair and tragedy (depicting Stalin's regime) and two minutes of resolute triumph.

Tickets: £15, £20; £10 under 35

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)





ROYAL  
COLLEGE  
OF MUSIC

*London*

## RCM CHAMBER MUSIC

Thursday 29 September, 6pm

Performance Hall

**Beverley Lea**

Desert Night

8'

- i* Landscape
- ii* Cry
- iii* A Lizard Looks
- iv* Moon Dance
- v* The Stillness

**Larli Davies** recorder

**Ginastera**

(1916–1983)

Danzas Argentinas op 2

8'

- i* Danza del viejo boyero
- ii* Danza de la moza donosa
- iii* Danza del gaucho matrero

**Salvador Sanchez Fernandez** piano

**Spohr**

(1784–1859)

Nonet op 31

28'

- i* Allegro
- ii* Scherzo
- iii* Adagio
- iv* Finale

**Margot Pommellet** flute

**Sasha Puller** oboe

**Hannah Shimwell** clarinet

**Jamie King** bassoon

**Lucas Boardman** horn

**Lucy Holmes** violin

**Xinyue Kang** viola

**Safira Nielsen** cello

**Ben Fosker** double bass

## Upcoming Events

### RCM CHAMBER MUSIC

Tuesday 04 October, 1.05pm

Performance Studio

Repertoire to include:

**Beethoven** Sonata for Violin and Piano no 5 in F major 'Spring'

**Mendelssohn** Violin Concerto in E minor op 64

**R Schumann** Cello Concerto in A minor op 129

**Cassado** Suite for Solo Cello

Tickets: Pay What You Can

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ROYAL  
COLLEGE  
OF MUSIC  
*London*

## MUSIC IN THE MUSEUM

Friday 30 September, 12.30pm

Museum Gallery

<b>Caplet</b> (1878–1925)	Divertissement a la francaise	5'
<b>Dizi</b> (1780–1840)	Harp Sonata in C minor	14'
<b>Fauré</b> (1845–1924)	Une chatelaine en sa tour	7'

**Tannaz Beigi Jouinani** harp

<b>Koechlin</b> (1867–1950)	Trio d'anches	15'
	<i>i</i> <i>Grave et serein</i>	
	<i>ii</i> <i>Allegro</i>	
	<i>iii</i> <i>Andante</i>	
	<i>iv</i> <i>Allegro</i>	

**Alex Franklin** oboe  
**Connor Hargreaves** clarinet  
**Jamie King** bassoon

<b>Ibert</b> (1890–1962)	Cinq Pièces en Trio	8'
	<i>i</i> <i>Allegro vivo</i>	
	<i>ii</i> <i>Andantino</i>	
	<i>iii</i> <i>Allegro assai</i>	
	<i>iv</i> <i>Andante</i>	
	<i>v</i> <i>Allegro quasi marziale</i>	

**Kensington Winds**  
Alice Dilley clarinet  
Sarah Byrne bassoon  
Amelie Budd oboe

## Upcoming Events

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Tuesday 04 October, 1.05pm

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## Junior Department Performers Platform

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 1 October 2022, 3pm  
Performance Hall

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- |      |  |                |
|------|--|----------------|
| 3.00 | Deedeh Roudhani <i>piano</i> (pupil of Norma Fisher)<br>Debussy Children's Corner i Doctor Graduate ad Parnassum                             | 3'             |
| 3.15 | Lixuan Wang <i>violin</i> (pupil of Simon Smith)<br>Bruch Violin Concerto no1 in G Minor op26<br><i>i Vorspiel: Allegro moderato</i>         | 9'             |
| 3.30 | Tuna Dyonmez <i>piano</i> (pupil of Katya Lebedeva)<br>Liszt Les jeux d'eaux à la Villa d'Este<br>Chopin Waltz op42<br>Chopin Waltz no14 B56 | 7'<br>3'<br>3' |
| 3.45 | Lorenzo Dore <i>violin</i> (pupil of Viktoria Grigoreva)<br>Accolay Violin Concerto no1 in A minor op12                                      | 8'             |
| 4.00 | Lachlan Edwards <i>violin</i> (pupil of Mark Messenger)<br>Prokofiev Violin Concerto no2 in G Minor op63 <i>i Allegro moderato</i>           | 10.5'          |
| 4.15 | Matthea Zhao <i>piano</i> (pupil of Geoffrey Govier)<br>Chopin Etude in G sharp minor op25 no6   | 2.5'           |

- 4.20 Kitty Ajaz *cello* (pupil of Alexander Boyarsky)  
Mozkowski Guitarre op45 no2 4'
- 4.25 Elsa Chung *violin* (pupil of Hilary Sturt)  
Lili Boulanger Nocturne 4'
- 4.30 Leo De Flammineis *cello* (pupil of Michal Kazniewski)  
Mark Anthony Turnage Sleep On ii Refrain 7'  
Britten Suite for Solo Cello no1 i Canto Primo 3'
- 4.45 Miriam Grant *violin* (pupil of Lusia Ibragimova)  
Mozart Sonata for Piano and Violin no1 KV293a (301)  
i *Allegro con spirit* ii *Allegro* 12'
- 5.00 Anabel Hannay *violin* (pupil of Simon Smith)  
Wieniawski Violin Concerto no2 op22 in D minor i *Allegro moderato* 12'



Royal College of Music Junior Department,  
Prince Consort Road, London SW7 2BS  
+44 (0) 20 7591 4334 | [jd@rcm.ac.uk](mailto:jd@rcm.ac.uk) | [www.rcm.ac.uk/junior](http://www.rcm.ac.uk/junior)

Miranda Francis *Head of Junior Programmes*  
Ben Storey *Assistant Head of Junior Programmes*  
Gill Redfern *Administrator* Molly Bevan *Administrative Coordinator*  
John Mitchell *Performance Manager*







## **RCM BRASS ENSEMBLE**

Monday 3 October

7.30pm | Amaryllis Fleming Concert Hall

Jason Evans director

RCM Brass Ensemble



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## RCM BRASS ENSEMBLE

Monday 3 October, 7.30pm | Amaryllis Fleming Concert Hall

Jason Evans director  
RCM Brass Ensemble

<b>Koetsier</b> (1911–2006)	Brass Symphony op 80 <i>i Allegro</i> <i>ii Larghetto</i> <i>iii Rondo</i>	13'
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<b>Gwyneth Walker</b> (b 1947)	Raise the Roof!	4'
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<b>Rautavaara</b> (1928–2016)	Playground for Angels	13'
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INTERVAL

<b>Mark-Anthony Turnage</b> (b 1960)	Set-to	9'
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<b>Sibelius</b> (1865–1957)	Petite Suite <i>ii Andantino</i> <i>iii Preludium</i>	8'
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<b>John Kander and Ebb (arr James Davies)</b> (b 1927 and 1928–2004)	Chicago Suite <i>i Overture</i> <i>ii And All That Jazz</i> <i>iii Roxie</i> <i>iv When You're Good to Mama</i> <i>v We Both Reached for the Gun</i>	8'
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Jason Evans, the RCM's new Head of Brass, makes his debut with the RCM Brass Ensemble this evening in an eclectic concert beginning with a masterpiece of the brass repertoire, *Symphony for Brass* by Dutch composer Jan Koetsier. Gwyneth Walker's quintet, *Raise the Roof!* follows. This piece was commissioned in 1987 to celebrate the restoration of a community concert hall and theatre. It was inspired by the energy of the local people with hand and foot tapping depicting the rhythms of hammer blows and carpenters at work.

Inspired by metaphysical and religious subjects, leading Finnish composer of his generation, Einojuhani Rautavaara's *Playground for Angels* combines modernism with mystical romanticism. Acclaimed composer and RCM professor Mark-Anthony Turnage's work *Set To* was commissioned by the Aldeburgh Foundation and received its first performance in 1993. It features a pensive and richly harmonic Blues section and fast and furious mood changes.

Jean Sibelius, the most important composer of Finland, spent happy summers in the coastal town of Loviisa. In 1891, he wrote three charming pieces for the Loviisa Brass Septet as a contribution to the brass band repertoire of Finland that was popular in the 19th century. They included the darkly expressive *Petite Suite*. To finish this evening's concert, the Brass Ensemble takes you to Chicago with music from one of theatreland's most iconic scores. In the razzle-dazzle roaring 20s, hear the story of murderesses Roxie Hart and Velma Kelly.

## Jason Evans

Jason Evans is a Manx-born trumpet player, who went to Chetham's School of Music in Manchester for secondary education. He graduated from the Royal Academy of Music in 2014, and has been Principal Trumpet of the Philharmonia Orchestra in London since 2012. Jason's emerging career has led to him perform with the Hallé Orchestra, Onyx Brass and SuperBrass as well as playing Guest Principal Trumpet with the Gabrieli Consort, the London Symphony Orchestra, the London Philharmonic Orchestra, the London Sinfonietta, the London Symphony Orchestra, and the Royal Philharmonic Orchestra. Touring performances have taken him throughout Europe, the Americas, Australasia, and across Asia. Prior to joining the Philharmonia, Jason was on trial for the Principal Trumpet position in the Royal Scottish National Orchestra, the BBC Symphony Orchestra and the Bournemouth Symphony Orchestra. He was offered the Principal Trumpet positions in the latter two before deciding to join the Philharmonia in 2012. Jason is also a founding member of award-winning brass quintet Inner City Brass.

## RCM Brass Ensemble

The RCM Brass Ensembles perform a diverse range of repertoire each term, from popular classics to new works, including arrangements and commissions. The groups consist of musicians from all years at the College.

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**Trumpet**

*Daniel Venglar*

*Evan Scott*

*Amy Ronson*

Becky Strentz

Stone Tung

**Horn**

Devin Reddy

Tom Findlay

**Trombone**

*Adam Thomas*

Ben Holford

Morgan Taylor

David Anton (bass)

**Euphonium**

Rhodri Thomas

**Tuba**

Connor Gingell

**Percussion**

Charlie Payne (kit)

Personnel correct at the  
time of going to print.

*Italics denote section  
principals.*



## SAKARI ORAMO CONDUCTS BEETHOVEN AND SHOSTAKOVICH

Thursday 13 October 2022, 7.30pm | Amaryllis Fleming Concert Hall

**Sakari Oramo** conductor

**Thomas Kelly** piano

**RCM Symphony Orchestra**

**Beethoven** Piano Concerto no 4 in G major op 58

**Shostakovich** Symphony no 10 in E minor op 93

Sakari Oramo, chief conductor of the BBC Symphony Orchestra, directs an unmissable programme of repertoire played by the RCM Symphony Orchestra.

Rising star and RCM pianist Thomas Kelly takes centre stage for Beethoven's Piano Concerto no 4 – widely considered the pinnacle of piano concerto repertoire. To add to a number of accolades, Thomas won second prize at the Hastings International Piano Concerto Competition in March and was also a finalist at the 2021 Leeds International Piano Competition.

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*Supported by Her Serene Highness Princess Heidi von Hohenzollern HonRCM*

Tickets: £15, £20; £10 under 35

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# ROYAL COLLEGE OF MUSIC

## RCM Chamber Music

**Date:** Tuesday 4 October 2022

**Time:** 1.05pm

**Venue:** Performance Studio

**Duration:** 49

**Concert Manager:** Anja Blackwell

**Green Room:** Opera Dressing Room 2

**Dress Code:** Concert Dress

If you are performing as a soloist, please dress as you would for a professional concert engagement. You may wish to look at performances on the [Wigmore Hall YouTube channel](#) for ideas of what to wear for a chamber venue.

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Please note that the dress code above also applies to page turners.

### Running Order:

<b>Beethoven</b> (1770–1827)	Sonata for Violin and Piano no 5 in F major 'Spring' <i>i Allegro</i>	10'
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**Sofía Gomez Alberto** violin  
**Sofía Peciña Medina** piano

<b>Mendelssohn</b> (1809–1847)	Violin Concerto in E minor op 64 <i>i Allegro molto appassionato</i> <i>ii Andante</i>	20'
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**Kiana Chan** violin  
**Dina Duisen** piano

<b>R Schumann</b> (1810–1856)	Cello Concerto in A minor op 129 <i>i Allegro</i>	12'
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**Clare Juan** cello  
**Rob Hao** piano

<b>Cassado</b> (1897–1966)	Suite for Solo Cello <i>iii Intermezzo e Danza Finale</i>	7'
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**Clare Juan** cello

## Rehearsals:

12:00-12:30	Beethoven - Sonata for Violin and Piano no 5 in F major 'Spring'
11:30-12:00	Mendelssohn - Violin Concerto in E minor op 64
11:00-11:30	R Schumann - Cello Concerto in A minor op 129
10:30-11:00	Cassado - Suite for Solo Cello

## Useful Information

### On the Day

- Please arrive to your rehearsal on time and ready to perform. If you are running late or are no longer able to attend the rehearsal, please contact [chambermusic@rcm.ac.uk](mailto:chambermusic@rcm.ac.uk) so that we are aware of the situation.
- During the rehearsal, the stage manager will drop in to ask about your requirements. Please consider the following:
  - How many stands and chairs do I need?
  - Do I have a page turner?
  - Should I let them know about any special requirements such as having two stands for page turns?
- Once you have finished your rehearsal, you are free to leave but please arrive at the Green Room **at least 20 minutes** before the concert begins. Even if you are performing towards the end of the concert, you must be waiting in the green room before the concert starts or you may not be able to perform.
- Please check the durations of the pieces in the programme and head down to the backstage area of the performance space **5 minutes** before you are due to perform. If the programme is running ahead of schedule, a stage manager will come and collect you from the Green Room.

### Box Office

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Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

### Spoken Introductions

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1. **The Performer(s)** – Your name, where you are from, level of study, how you started making music together.
2. **The Composer** – Where were they from? Where were they when they wrote the piece?
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## Recordings

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If you have any further questions or concerns, please contact Chris Bell, Chamber Music Manager:

[chris.bell@rcm.ac.uk](mailto:chris.bell@rcm.ac.uk).

# ROYAL COLLEGE OF MUSIC

## Gould Piano Trio

**Date:** Thursday 6 October 2022

**Time:** 6pm

**Venue:** Recital Hall

**Duration:** 49

**Concert Manager:** Chris Bell

**Green Room:** Belle Shenkman Studio

**Dress Code:** Concert Dress

If you are performing as a soloist, please dress as you would for a professional concert engagement. You may wish to look at performances on the [Wigmore Hall YouTube channel](#) for ideas of what to wear for a chamber venue.

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As a general rule you will not be allowed to perform if you are wearing **branded clothing, jeans/chinos or trainers**.

Please note that the dress code above also applies to page turners.

### Running Order:

Rebecca Clarke (1886–1979)	Piano Trio	24'
	i <i>Moderato ma appassionato</i>	
	ii <i>Andante molto semplice</i>	
	iii <i>Allegro vigoroso</i>	

Sally Aiko Dando violin  
Carys Underwood cello  
Archie Bonham piano

F Mendelssohn (1805–1847)	Piano Trio in D minor op 11	25'
	i <i>Allegro molto vivace</i>	
	ii <i>Andante espressivo</i>	
	iii <i>Lied. Allegretto</i>	
	iv <i>Finale. Allegro</i>	

Gould Piano Trio  
Lucy Gould violin  
Richard Lester cello  
Benjamin Frith piano

**Rehearsals:** N/A Due to earlier Masterclass

# Useful Information

## Box Office

We would like everyone to have a wonderful time performing as part of this series. Therefore, we strongly encourage you to invite students, professors, friends and family to attend your concert as audience.

All attendees must secure a ticket from the box office or website including students and staff at RCM. If they do not purchase a ticket before the performance, they will not be allowed into the auditorium.

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Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## Spoken Introductions

For all Rush Hour & Lunchtime concerts, including those at the Austrian Cultural Forum and St. Mary Abbots Church, performers are required to give a spoken introduction.

Good starting points are:

1. **The Performer(s)** – Your name, where you are from, level of study, how you started making music together.
2. **The Composer** – Where were they from? Where were they when they wrote the piece?
3. **The Work** – Audiences appreciate some help navigating through the work. Try to keep it simple – i.e. where they might have heard the piece before, playing recurring themes/motifs.

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[chris.bell@rcm.ac.uk](mailto:chris.bell@rcm.ac.uk).



# GOULD PIANO TRIO

Thursday 6 October, 6pm  
Recital Hall

## GOULD PIANO TRIO

Thursday 6 October, 6pm, Recital Hall

<b>Rebecca Clarke</b>	Piano Trio	24'
(1886–1979)	<i>i Moderato ma appassionato</i>	
	<i>ii Andante molto semplice</i>	
	<i>iii Allegro vigoroso</i>	
<b>Sally Aiko Dando</b>	violin	
<b>Carys Underwood</b>	cello	
<b>Archie Bonham</b>	piano	

<b>F Mendelssohn</b>	Piano Trio in D minor op 11	25'
(1805–1847)	<i>i Allegro molto vivace</i>	
	<i>ii Andante espressivo</i>	
	<i>iii Lied. Allegretto</i>	
	<i>iv Finale. Allegro</i>	

**Gould Piano Trio**  
Lucy Gould violin  
Richard Lester cello  
Benjamin Frith piano

## Gould Piano Trio

The Gould Piano Trio have been compared in the Washington Post to the great Beaux Arts Trio for their “musical fire” and “dedication to the genre” and have remained at the forefront of the international chamber music scene for a quarter of a century.

Launched by winning first prize at the Melbourne Chamber Music Competition, they were “Echo Rising Stars”, making a highly successful debut at New York’s Weill Recital Hall, described by Strad Magazine as “Pure Gould.” Their many appearances at London’s Wigmore Hall have included the complete piano trios of Dvořák, Mendelssohn and Schubert as well as, in the 2017-18 season, a Beethoven cycle to celebrate 25 years since their debut at this iconic venue.

The trio’s passionate belief in the importance of developing new repertoire has resulted in commissioning works from many contemporary composers. Commissions from Sir James Macmillan and Mark Simpson saw premieres at the Bath International Festival and the PRS New Music Biennale in Hull, City of Culture, 2017. They also maintain a lively relationship with promising young chamber players by giving masterclasses worldwide, particularly in association with the Guildhall School in London and The Royal Welsh College of Music and Drama in Cardiff.

Together with clarinettist Robert Plane, the trio are artistic directors of the Corbridge Chamber Music Festival in Northumberland which celebrated its 21st anniversary with a much acclaimed new commission from Huw Watkins for clarinet and piano trio entitled ‘Four Fables’.

Extensive tours of N. America, the Far East, Europe and New Zealand have been interspersed by adventurous recording projects. In addition to their highly praised recordings of the standard works, the trio have thrown light on long neglected gems from late romantic British repertoire, including trios by C.V. Stanford and John Ireland, plus fascinating works by Bax, Milford, York Bowen and Cyril Scott. Recordings of John Casken’s piano trio and a disc of works by Ives, Rebecca Clarke and Amy Beach have received critical acclaim and are soon to be followed by a complete Schubert Piano Trio cycle, in which these sublime masterpieces are juxtaposed with skilful arrangements of his dances.



## UPCOMING EVENTS

### RCM CHAMBER MUSIC

Tuesday 11 October, 1.05pm

Performance Studio

Repertoire to include:

**Wagnein** Deux Mouvements

**Piazzolla** Histoire du Tango

**Brahms** Sonata for Viola and Piano op 120 no 1

**Rachmaninov** Prelude and Danse Orientale op 2 no 2

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## RCM SCHOLARSHIPS

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Filming, recording and photography are not permitted without prior written permission.



For the benefit of musicians and audience members, please turn off your mobile phone.

The RCM films many events and by attending you consent to any photography or recording. See [www.rcm.ac.uk/recordingpolicy](http://www.rcm.ac.uk/recordingpolicy) for our Public Recording Policy.

Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

# ROYAL COLLEGE OF MUSIC

## Music in the Museum

**Date:** Friday 7 October 2022

**Time:** 12.30pm

**Venue:** Museum Gallery

**Duration:** 46

**Concert Manager:** N/A

**Green Room:** OP09, OP11, OP12

**Dress Code:** Concert Dress

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### Running Order:

<b>JS Bach</b> (1685–1750)	Cello Suite no 1 in G major	19'
	<i>i Prelude</i>	
	<i>ii Allemande</i>	
	<i>iii Courante</i>	
	<i>iv Sarabande</i>	
	<i>v Minuet I/II</i>	
	<i>vi Gigue</i>	

**Eddie Mead** cello

<b>Britten</b> (1913–1976)	Rhapsody	8'
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### Fiora Quartet

Sofia Gomez Alberto violin

Isabella Todes violin

Joseph Lowe viola

Berniya Hamie cello & piano

**Taffanel**  
(1844–1908)

Wind Quintet in G minor  
*i Allegro con moto*  
*ii Andante*  
*iii Vivace*

19'

### **Royal Quintet**

Leah Hallinon flute  
Patricia Khachkalyan Gomes oboe  
Hannah Shimwell clarinet  
Sarah Byrne bassoon  
Derry Sowinski horn

### **Rehearsals:**

11:15-12:00	JS Bach - Cello Suite no 1 in G major
10:45-11:15	Britten - Rhapsody
10:15-10:45	Taffanel - Wind Quintet in G minor

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# RCM AT ST. MARY ABBOTS

Friday 7 October, 1.05pm

*London*

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

**Schubert**  
(1797–1828)

Drei Klavierstücke, D 946  
*no 1*

9'

Paul Mnatsakanov piano

**JS Bach**  
(1685–1750)

Partita No 1 BWV 825  
*i Prelude*  
*ii Allemande*  
*iii Courante*  
*iv Sarabande*  
*v Menuett I*  
*vi Menuett II*  
*vii Gigue*

18'

Grace Dong piano

**Barriere**  
(1707–1747)

Sonata no 4 (Duet) in G major  
*i Andante*  
*ii Adagio*  
*iii Allegro Prestissimo*

12'

**Dotzauer**  
(1783–1860)

Sonata for two cellos op 103 no 1  
*i Allegro*  
*ii Andante*  
*iii Rondo. Allegro*

12'

Hannah Hoppmann cello  
Alina Maries-Reim cello

## Upcoming Events

### RCM CHAMBER MUSIC

Tuesday 11 October, 1.05pm

Performance Studio

Repertoire to include:

**Waignein** Deux Mouvements

**Piazzolla** Histoire du Tango

**Brahms** Sonata for Viola and Piano op 120 no 1

**Rachmaninov** Prelude and Danse Orientale op 2 no 2

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

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**R O Y A L**

**C O L L E G E**

**O F M U S I C**

*London*

Junior Department  
Chamber Music Concert Auditions

Saturday 8 October 2022, 3pm  
Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at [www.rcm.ac.uk](http://www.rcm.ac.uk).* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

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- 3.00 String Quartet (Emily Pond *tutor*)  
Lucia Rapisarda Okamoto & Noah Keleta *violin*  
Kendra Wilberforce *viola* Atticus Larard *cello*  
Haydn String Quartet in E Flat op20 no1 *ii Menuetta allegretto* 3.5'
- 3.05 String Quartet (Sarah-Jane Bradley *tutor*)  
Isabel Woolf & Michelle Wang *violin*  
Shivari Jansari *viola* Jamie Zweimueller *cello*  
String Quartet Haydn String Quartet op76 no2 *Fifths*  
*i Allegro iv Menuetto Allegro ma non troppo* 11'
- 3.17 Tom Warner *oboe* (pupil of James Turnbull)  
Handel Oboe Sonata in C minor op1 no8 *i Larghetto ii Allegro* 6'
- 3.30 Piano Trio (Prach Boondiskulchok *tutor*)  
Matty Oxtoby *piano* Lachlan Edwards *violin* Ludovico Wernig *cello*  
Dvorak Piano Trio in F Minor op65 *i Allegro ma non troppo* 10'



- 3.45 Asia Movsovic *piano* (pupil of Christine Stevenson)  
Mendelssohn Andante & Rondo Capriccioso op14 7'
- 4.00 Clara Sherratt *piano* (pupil of Dina Parakhina)  
JS Bach Partita no 4 in D major BWV828 i Overture 6'  
Haydn Piano Sonata in A flat major Hob. XVI:46 i Allegro Moderato 5.5'  
Rachmaninov Etude Tableau op39 no1 in C Minor Allegro Agitato 3.5'
- 4.15 Wind Quintet (Anna Hashimoto tutor)  
Ellen Roff *flute* Oliver Brown *oboe* Jane Hammond *clarinet*  
Noah Hall *horn* Anna May-Francis *bassoon*  
Ligeti Six Bagatelles  
i Allegro con Spirito iii Allegro Grazioso iv Presto Ruvido 8.5'  
Elaine Fine Woodwind Quintet no2 ii The East Wind 2.5'
- 4.30 String Quintet (Michal Kaznowski tutor)  
Flora Clapham & Nellie Holmes *violin*  
Jaren Ziegler & Jamie Jones *viola* Riya Hamie *cello*  
Brahms String Quintet no2 in G op111 i Allegro non troppo 9.5'
- 4.45 Piano Trio (Maria Tarasewicz tutor)  
Sapphire Ng *piano* Elyssa Kiang *violin* Anaiyah Kashim *cello*  
Clara Schumann Piano Trio in G Minor op17 iii Andante 5'
- 4.55 Piano Duo (Maria Tarasewicz tutor)  
Matthea Zhao & Hoa-Tinh Le  
Mozart Andante & 5 Variations in G major KV501 8'

- 5.12 Wind Quintet (Anna Hashimoto *tutor*)  
Jennifer Chen *flute* Emilia Gahan *oboe* Nina Linn *clarinet*  
Polly Bishop *horn* Smera Sachin *bassoon*  
Bizet Jesus D'enfants *i Marche Trompette et Tambour* 3'  
Amy Beach *Pastorale* 3.5'  
Jeff Manookian *Quintet ii Scherzoso* 1.5'
- 5.20 String Quartet (Leandro Silvera *tutor*)  
Chlor Prins & Nellie Holmes *violin* Sassan Bhanji *viola* Riya Hamie *cello*  
Peteris Vasks *String Quartet no4 ii Toccata* 4'
- 

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Miranda Francis *Head of Junior Programmes*  
Ben Storey *Assistant Head of Junior Programmes*  
Gill Redfern *Administrator* Molly Bevan *Administrative Coordinator*  
John Mitchell *Performance Manager*



ROYAL  
COLLEGE  
OF MUSIC

*London*

## EUROPEAN HORIZONS

### RCM at the Austrian Cultural Forum

Monday 10 October, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

<b>Chopin</b> (1810–1849)	Scherzo no 1 in B minor op 20	9'
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<b>Chopin</b> (1810–1849)	Polonaise in G sharp major op posth	6'
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<b>Chopin</b> (1810–1849)	Piano Sonata no 2 in B flat minor op 35 <i>i</i> <i>Grave. Doppio movimento</i>	5'
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**Adrian Henke** piano

<b>Mendelssohn</b> (1809–1847)	Sonata for Cello and Piano no 2 in D major, op 58 <i>i</i> <i>Allegro assai vivace</i>	9'
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**Sizhe Fang** cello  
**Waiyin Lee** piano

<b>Schubert</b> (1797–1828)	Piano Sonata no 13 in A major, op 120 D 664 <i>i</i> <i>Allegro moderato</i> <i>ii</i> <i>Andante</i> <i>iii</i> <i>Allegro</i>	15'
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**Sophia Lim** piano

## Upcoming Events

### RCM CHAMBER MUSIC

Thursday 13 October, 6pm

Britten Theatre

Repertoire to include:

**Brahms** Violin Sonata no 3 op 108

**Haydn** String Quartet op 33 no 3 'Bird'

**Schubert** Abschied D.475

**Grieg** String Quartet no 1 in G minor op 27

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

## RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Emma Adlard, Head of Philanthropy on **0207 591 4743** or at [emma.adlard@rcm.ac.uk](mailto:emma.adlard@rcm.ac.uk)



ROYAL  
COLLEGE  
OF MUSIC

*London*

## RCM CHAMBER MUSIC

Tuesday 11 October, 1.05pm

Performance Studio

**Waignein**  
(1942–2015)

Deux Mouvements  
*i* *Complainte*  
*ii* *Caprice*

9'

**Rosemary Ball** saxophone  
**Julia Metzmacher** piano

**Piazzolla**  
(1921–1992)

Histoire du Tango  
*i* *Bordel 1900*  
*ii* *Café 1930*  
*iii* *Nightclub 1960*

20'

**The Collins & Crowe Duo**  
Felix Collins guitar  
Brioni Crowe flute

**Brahms**  
(1833–1897)

Sonata for Viola and Piano op 120 no 1  
*i* *Allegro appassionato*

9'

**Diego Bartolome Gomez** viola  
**Julia Metzmacher** piano

**Rachmaninov**  
(1873–1943)

Prelude and Danse Orientale op 2 no 2

10'

**Hannah Hoppmann** cello  
**Neo Hung** piano

## Upcoming Events

### RCM CHAMBER MUSIC

Thursday 13 October, 6pm

Britten Theatre

Repertoire to include:

**Brahms** Violin Sonata no 3 op 108

**Haydn** String Quartet op 33 no 3 'Bird'

**Schubert** Abschied D.475

**Grieg** String Quartet no 1 in G minor op 27

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

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Programme details correct at time of going to print.

# ROYAL COLLEGE OF MUSIC

## Crypt Sessions

**Date:** Thursday 13 October 2022

**Time:** 11am

**Venue:** The Crypt at St John's Smith Square

**Duration:** 37

**Concert Manager:** Chris Bell

**Green Room:** Green Room

**Dress Code:** Concert Dress

If you are performing as a soloist, please dress as you would for a professional concert engagement. You may wish to look at performances on the [Wigmore Hall YouTube channel](#) for ideas of what to wear for a chamber venue.

If you are performing as a chamber ensemble, we require you to wear the same **colour scheme** to ensure that you look professional and prepared for concert engagements. We recommend **Concert Dress Black** as everyone should have an item of black clothing.

We reserve the right to ask you not to perform if we feel you are not dressed appropriately for a concert performance.

As a general rule you will not be allowed to perform if you are wearing **branded clothing, jeans/chinos or trainers**.

Please note that the dress code above also applies to page turners.

### Running Order:

<b>Chevalier de Saint-Georges</b> (1745–1799)	Sonata for Two Violins in B flat major op posth	8'
	i <i>Movement 1</i>	
	ii <i>Movement 2 (Aria con Variatione)</i>	
<b>Chevalier de Saint-Georges</b> (1745–1799)	Sonata for Two Violins no 3 in A major	10'
	i <i>Movement 1</i>	
	ii <i>Movement 2 (Aria con Variatione)</i>	
<b>Glière</b> (1875–1956)	12 Duos for Two Violins op 49 no 1	9'
	ix <i>Andante</i>	
	x <i>Con moto</i>	
	xi <i>Cantabile</i>	
	xii <i>Vivace</i>	
<b>Leclair</b> (1697–1764)	Sonata for Two Violins op 3 no 5 in E minor	10'
	i <i>Allegro ma poco</i>	
	ii <i>Gavotte. Andante gracioso</i>	
	iii <i>Presto</i>	

**Amy Huang** violin

**June Lee** violin

## Rehearsals:

09:30 - 10:30	Chevalier de Saint-Georges - Sonata for Two Violins in B flat major op posth
09:30 - 10:30	Chevalier de Saint-Georges - Sonata for Two Violins no 3 in A major
09:30 - 10:30	Glière - 12 Duos for Two Violins op 49 no 1
09:30 - 10:30	Leclair - Sonata for Two Violins op 3 no 5 in E minor

## Useful Information

### On the Day

- Please arrive to your rehearsal on time and ready to perform. If you are running late or are no longer able to attend the rehearsal, please contact [chambermusic@rcm.ac.uk](mailto:chambermusic@rcm.ac.uk) so that we are aware of the situation.
- During the rehearsal, the stage manager will drop in to ask about your requirements. Please consider the following:
  - How many stands and chairs do I need?
  - Do I have a page turner?
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- Once you have finished your rehearsal, you are free to leave but please arrive at the Green Room **at least 20 minutes** before the concert begins. Even if you are performing towards the end of the concert, you must be waiting in the green room before the concert starts or you may not be able to perform.
- Please check the durations of the pieces in the programme and head down to the backstage area of the performance space **5 minutes** before you are due to perform. If the programme is running ahead of schedule, a stage manager will come and collect you from the Green Room.

### Box Office

We would like everyone to have a wonderful time performing as part of this series. Therefore, we strongly encourage you to invite students, professors, friends and family to attend your concert as audience.

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Please encourage your guests to stay for the whole performance as it is beneficial for everyone to have a nice, full audience to perform to.

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### Spoken Introductions

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1. **The Performer(s)** – Your name, where you are from, level of study, how you started making music together.
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## Recordings

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# ROYAL COLLEGE OF MUSIC

## RCM Chamber Music

**Date:** Thursday 13 October 2022

**Time:** 6pm

**Venue:** Britten Theatre

**Duration:** 52

**Concert Manager:** Chris Bell

**Green Room:** OP09, OP11, OP12

**Dress Code:** Concert Dress

If you are performing as a soloist, please dress as you would for a professional concert engagement. You may wish to look at performances on the [Wigmore Hall YouTube channel](#) for ideas of what to wear for a chamber venue.

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### Running Order:

Giuliani (1781–1829)	Sonatina op 71 no 3	14'
	<i>i Andantino sostenuto</i>	
	<i>ii Tempo di marcia</i>	
	<i>iii Scherzo con moto</i>	
	<i>iv Finale. Allegro</i>	
Dowland (1563–1626)	Sir John Smith, his Almain P47	3'
Dowland (1563–1626)	Praeludium	2'

Yuting Wu guitar

<b>Grieg</b> (1843–1907)	String Quartet no 1 in G minor op 27 <i>i Un poco andante - Allegro molto ed agitato</i> <i>ii Romanze: Andantino</i>	18'
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#### Fortuna Quartet

Betania Johnny violin  
Sanni Talvitie violin  
Diego Bartolome Gomez viola  
James Dew cello

<b>Schubert</b> (1797–1828)	Abschied D.475	5'
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**Georgia Ridehalgh** mezzo-soprano  
**Geneviene Liew** piano

<b>Haydn</b> (1732–1809)	String Quartet op 33 no 3 'Bird' <i>i Allegro moderato</i>	10'
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#### Céleste Quartet

Angélique Martinet violin  
Sally Aiko Dando violin  
Declan Wicks viola  
Carys Underwood cello

#### Rehearsals:

17:00 - 17:30	Giuliani - Sonatina op 71 no 3
17:00-17:30	Dowland - Sir John Smith, his Almain P47
17:00-17:30	Dowland - Praeludium
15:00 - 15:45	Grieg - String Quartet no 1 in G minor op 27
16:30 - 17:00	Schubert - Abschied D.475
15:45 - 16:15	Haydn - String Quartet op 33 no 3 'Bird'

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**R O Y A L**  
**C O L L E G E**  
**O F M U S I C**  
*London*



**SAKARI ORAMO CONDUCTS BEETHOVEN  
AND SHOSTAKOVICH**

Thursday 13 October 2022, 7.30pm

Amaryllis Fleming Concert Hall

Sakari Oramo conductor

Thomas Kelly piano

RCM Symphony Orchestra

## SAKARI ORAMO CONDUCTS BEETHOVEN AND SHOSTAKOVICH

Thursday 13 October 2022, 7.30pm | Amaryllis Fleming Concert Hall

This performance is generously supported by

Her Serene Highness Heidi Princess von Hohenzollern HonRCM

**Sakari Oramo** conductor

**Thomas Kelly** piano

**RCM Symphony Orchestra**

<b>Beethoven</b> (1770–1827)	Piano Concerto no 4 in G major op 58	34'
	i <i>Allegro moderato</i>	
	ii <i>Andante con moto</i>	
	iii <i>Rondo: Vivace</i>	

### INTERVAL

<b>Shostakovich</b> (1906–1975)	Symphony no 10 in E minor op 93	57'
	i <i>Moderato</i>	
	ii <i>Allegro</i>	
	iii <i>Allegretto</i>	
	iv <i>Andante; Allegro</i>	

The RCM Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sir Antonio Pappano, Bernard Haitink, Thomas Zehetmair, John Wilson, Vasily Petrenko, Jessica Cottis and Rafael Payare. Performances are given after intensive, two-week rehearsals; its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

Sakari Oramo, Chief Conductor of the BBC Symphony Orchestra, makes his debut with the RCM Symphony Orchestra this evening, along with award-winning RCM pianist Thomas Kelly who opens the concert with Beethoven's expressive and dramatic Fourth Piano Concerto.

The work was completed in 1806, by which time Beethoven was recognised as a remarkable composer. Alongside his creative progress, he had survived deep depression as a result of his deafness, a suffering which in no doubt influenced his music. The Fourth Piano Concerto could have also responded to innovations in piano development; three strings were now provided for each note, new notes in the higher register were added, and a new pedal system was implemented providing tonal colour. Beethoven was a highly skilled pianist, and chose to premiere the piece with himself as the soloist. During the opening bars, Beethoven's audience will have noted its solo piano introduction rather than orchestral – a rather radical change in form – and throughout, an improvisatory feel with beautiful ceaseless dialogue between the solo piano and the orchestra. The concerto was only performed twice during Beethoven's life, and revived by Mendelssohn in 1836. The autograph to the concerto has never been traced, and therefore editions which have since appeared have only two authentic sources to draw upon; the copyist's manuscript of the score with Beethoven's corrections, and the first edition of parts from 1808.

The second composer to feature in this evening's concert had also gone through a period of great change influencing his musical style. 20th century Russian composer and pianist Dmitri Shostakovich spent most of his career working under the Soviet leader Joseph Stalin. He was very successful, however, his creativity was limited by the regime and he spent much of his career falling in and out of favour with the authorities. Finally, after Stalin's death in 1953, he could express himself freely. His Tenth Symphony was written in the same year, although sketches for some of the material date from 1946. The symphony expressed a clear change in his writing and is highly dramatic. Many interpret it as an account of the political oppression and brutality he and the Russian people had suffered. Shostakovich himself said: 'My aim was to convey human feelings and passions in this work'. The second movement is said to be a musical portrait of Stalin, whilst much of the work portrays tragedy, terror and despair.



## Sakari Oramo

Sakari Oramo is Chief Conductor of the BBC Symphony Orchestra and Conductor Laureate of the Royal Stockholm Philharmonic following 13 years of leading the orchestra as Chief Conductor. He is also a guest conductor at the highest international level and a prolific recording artist.

Guest engagements during the 2022/23 season include returns to the Karajan Academy of the Berliner Philharmoniker, Finnish Radio Symphony Orchestra, Gürzenich Orchester Köln, NDR Elbphilharmonie Orchestra and Orchestra dell'Accademia Nazionale di Santa Cecilia. 2022/23 also marks Sakari's tenth season with the BBCSO with whom he champions new and rarely performed works including Dora Pejačević's Symphony and Betsy Jolas' *Onze Lieder* alongside Mendelssohn's *Elijah* and Haydn's Trumpet Concerto. This season also includes the BBCSO's tour to Spain. During the summer he conducted several BBC Proms with the BBCSO and Chorus including the first night with Verdi's *Requiem*.

In 2018, Sakari conducted the European premiere of Brett Dean's Cello Concerto, performed by Alban Gerhardt with Berliner Philharmoniker. He has most recently worked with the Staatskapelle Dresden, Wiener Philharmoniker, Czech Philharmonic, Boston Symphony, New York Philharmonic and Helsinki Philharmonic orchestras. He was Music Director of the City of Birmingham Symphony Orchestra between 1998 and 2008, and Honorary Conductor for Finnish Radio Symphony Orchestra since 2012, following a decade as its Chief Conductor. He was also the Principal Conductor of the West Coast Kookila Opera from 2004 to 2018 and Principal Conductor of the Ostrbothnian Chamber Orchestra from 2013 to 2019. An accomplished violinist, Sakari was originally concertmaster of the Finnish Radio Symphony Orchestra. In 2014 he made his debut in the BBC Proms Chamber Music series, performing Prokofiev's Sonata for two violins with Janine Jansen.

Recording successes include the *BBC Music Magazine's* Orchestra Award for Nielsen's symphonies no 1 and 3 with the Royal Stockholm Philharmonic Orchestra on the BIS label, and a Gramophone Award in 2019 for Rued Langgaard's symphonies no 2 and 6 and Jacob Gade's *Tango Jalousie*. Busoni's Piano Concerto with Kirill Gerstein and the Boston Symphony Orchestra (Myrios) won the Audio and Video category at the 2020 ICMA awards. Recent releases include orchestral works by Sibelius with BBCSO, Rachmaninov's piano concertos no 2 and 3 with Yevgeny Sudbin, and Florent Schmitt's suites from *Antoine et Cléopâtre* and Symphony no 2.

## Thomas Kelly

Thomas Kelly started playing the piano aged three, and in 2006 became Kent Junior Pianist of the Year. Between 2015 and 2021, he studied with Andrew Ball, first at the Purcell School and then at the RCM. Thomas has also gained inspiration from lessons and masterclasses with Vanessa Latarche, William Fong, Ian Jones, Valentina Berman, Wei-Yi Yang, Boris Berman, Paul Lewis, Mikhail Voskresensky and Dina Yoffe. Thomas began studying with Dmitri Alexeev in April 2021, with whom he continues whilst studying for a Master's degree at the RCM.

Thomas has won first prizes at the Pianale International Piano Competition 2017, Kharkiv Assemblies 2018, Lucca Virtuoso e Bel Canto festival 2018, RCM Joan Chissell Schumann Competition 2019, Kendall Taylor Beethoven Competition 2019, BPSE Intercollegiate Beethoven Competition 2019 and the Theodor Leschetizky Competition 2020. In 2021 Thomas was a finalist in the Leeds International Piano Competition. He has performed in a variety of venues, including Wigmore Hall, Cadogan Hall, St James' Piccadilly, the embassies of Russia and Brazil in London, the Poole Lighthouse Arts Centre, Leeds Town Hall, Paris Conservatoire, and the Streingreaber-Haus in Bayreuth. Since the pandemic restrictions in 2020, Thomas' artistic activities included participating in Echo Chamber, an online concert series curated by Noah Max, and releasing three singles under the Ulysses Arts label on digital platforms.

Thomas is a Kendall Taylor Scholar at the Royal College of Music. He has been generously supported by the Keyboard Charitable Trust since 2020, and Talent Unlimited since 2021.

## Royal College of Music

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The RCM would like to thank the following orchestral coaches:

Gabrielle Lester (violin and tutti strings)

Linda Kidwell (viola)

Timothy Walden (cello)

Tim Gibbs (double bass)

Marie Lloyd (woodwind)

Byron Fulcher (brass)

David Hockings (percussion)

Timothy Lines (tutti orchestra; tutti woodwind, brass, percussion & harp; and tutti strings)

## **Violin I**

*Katherine Yoon*  
Ilai Avni  
Olivia Ziani  
Xiongyufan Miao  
Jessica Meakin  
Bronte Vlasi  
Maria Jaszewska  
Viviane Plekhotkine  
Lily Harwood  
Lucilla Mariotti  
Yuliya Ostapchuk  
Natasha Sutanto  
Theo Elwes  
Julia Blachuta  
Alexandra Peel  
Luisa Schwegler

## **Violin II**

*Esther Zaglia*  
Lily Kettle  
Cristina Dimitrova  
Toby Purdy  
Rubie Besin  
Vicky Chan  
Matilda Sacco  
Zhi Hsuan Lim  
Isabella Todes  
Qintong Zhou  
Helena Thomas  
Isabella Azima  
Robert Lokhov  
Annisia Gybel

## **Viola**

*Otoha Tabata*  
Joseph Lowe  
Sam Scheer  
Jesse Francis  
Charis Morgan  
Paul Fitzgibbon  
Hattie Quick  
Laura Young

Summer Brooks  
Joseph Berry  
Anastasia Sofina  
Stella Nedeva

## **Cello**

*Clelia Le Bret*  
Aurelien Pinchon  
Luis Freitas da Cruz  
Safira Nielsen  
Xiaodi Zhao  
Sizhe Fang  
Berniya Hamie  
Jesse Yu  
Layla Ballard  
Astrid Munro

## **Double Bass**

*Alexander Heather*  
Ben Fosker  
Lydie Horsford  
Isabel Garcia Gonzalez  
Mark Lipski  
Lucia Polo Moreno  
Ketan Curtis

## **Flute**

*Issy Haley-Porteous*  
*Hannah Gillingham (pic)*  
Chris Michie (pic)

## **Oboe**

*Jessica Vinson*  
*Ross Williams*  
Poppy Webb-Taylor (cor)

## **Clarinet**

*Adam Lee*  
*Meline Le Calvez*  
Diogo Bandola (E flat)

## **Bassoon**

*Keane Lui*  
Francesco Di Matteo  
Jamie King (contra)

## **Horn**

*Beatriz Vila*  
Amadea Dazeley-Gaist  
Zachary Hayward  
Lucas Boardman  
Tom Findlay

## **Trumpet**

*Katie Bannister*  
Ellena Teal  
Becky Strentz  
Ucheena Cohen-Shah

## **Trombone**

*James Parkinson*  
Pau Hernandez  
Santamaria  
Eddie Curtis (bass)

## **Tuba**

Connor Gingell

## **Timpani**

Tobias Engelbrektsson

## **Percussion**

*Will Rowling*  
Julie Scheuren  
Stanley Talman  
Kian Hsu

Personnel correct at the  
time of going to print.  
Italics denote section  
principals.



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Programme details correct at time of going to print.

## **VAUGHAN WILLIAMS' A SEA SYMPHONY**

Thursday 27 and Friday 28 October 2022, 7.30pm

Amaryllis Fleming Concert Hall

**The performance on Thursday 27 October is generously supported by  
Her Serene Highness Heidi Princess von Hohenzollern HonRCM**

**Adrian Partington** conductor

**Misha Kaploukhii** piano

**Madeleine Boreham** soprano

**Redmond Sanders** baritone

**RCM Symphony Orchestra and Chorus**

**Mark Biggins** chorus director

**Liszt** Piano Concerto no 2 in A major S 125

**Vaughan Williams** A Sea Symphony

Continuing our celebrations for Vaughan Williams' 150th anniversary, renowned choral conductor and RCM alumnus Adrian Partington leads the monumental work that firmly put the composer on the map.

Created over six years from 1903–1909, Vaughan Williams' vivid depiction of the ocean was where the composer truly established his voice. The piece fuses influences from church music, folk melodies, and harmonies reminiscent of Ravel, with vast choruses animating the words of American poet Walt Whitman.

Alongside, RCM Concerto Competition Winner Misha Kaploukhii tackles Liszt's second and final piano concerto – an unconventional work in one single, sweeping movement, where piano and orchestra are woven together in expansive symphonic textures.

Tickets: £15, £20; £10 under 35

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

# ROYAL COLLEGE OF MUSIC

## Music in the Museum

**Date:** Friday 14 October 2022

**Time:** 12.30pm

**Venue:** Museum Gallery

**Duration:** 46

**Concert Manager:** N/A

**Green Room:** OP09, OP11, OP12

**Dress Code:** Concert Dress

If you are performing as a soloist, please dress as you would for a professional concert engagement. You may wish to look at performances on the [Wigmore Hall YouTube channel](#) for ideas of what to wear for a chamber venue.

If you are performing as a chamber ensemble, we require you to wear the same **colour scheme** to ensure that you look professional and prepared for concert engagements. We recommend **Concert Dress Black** as everyone should have an item of black clothing.

We reserve the right to ask you not to perform if we feel you are not dressed appropriately for a concert performance.

As a general rule you will not be allowed to perform if you are wearing **branded clothing, jeans/chinos or trainers**.

Please note that the dress code above also applies to page turners.

### Running Order:

<b>CPE Bach</b> (1714–1788)	Sonata in D minor (early version of H. 569/Wq. 145)	10'
	<i>i Adagio</i>	
	<i>ii Allegro</i>	
	<i>iii Largo</i>	
	<i>iv Vivace</i>	

**Matyáš Houf** recorder  
**Paul Mnatsakanov** harpsichord

<b>Handel</b> (1685–1759)	Oh, That I On Wings Could Rise	5'
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<b>Handel</b> (1685–1759)	What Passion Cannot Music Raise and Quell	8'
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**Emily Rooke** soprano  
**Apolline Khou** harpsichord  
**Rebecca Jansen** cello

Beethoven  
(1770–1827)

Violin Sonata no 7 in C minor op 30 no 2  
*i Allegro con brio*  
*ii Adagio cantabile*  
*iii Scherzo: Allegro*  
*iv Finale: Allegro: Presto*

23'

Shoshanah Sievers violin  
Ilayda Oguz piano

### Rehearsals:

11:35-12:00	CPE Bach - Sonata in D minor (early version of H. 569/Wq. 145)
11:15-11:30	Handel - Oh, That I On Wings Could Rise
10:55-11:15	Handel - What Passion Cannot Music Raise and Quell
10:15-10:55	Beethoven - Violin Sonata no 7 in C minor op 30 no 2

## Useful Information

### On the Day

- Please arrive to your rehearsal on time and ready to perform. If you are running late or are no longer able to attend the rehearsal, please contact [chambermusic@rcm.ac.uk](mailto:chambermusic@rcm.ac.uk) so that we are aware of the situation.
- During the rehearsal, the stage manager will drop in to ask about your requirements. Please consider the following:
  - How many stands and chairs do I need?
  - Do I have a page turner?
  - Should I let them know about any special requirements such as having two stands for page turns?
- Once you have finished your rehearsal, you are free to leave but please arrive at the Green Room **at least 20 minutes** before the concert begins. Even if you are performing towards the end of the concert, you must be waiting in the green room before the concert starts or you may not be able to perform.
- Please check the durations of the pieces in the programme and head down to the backstage area of the performance space **5 minutes** before you are due to perform. If the programme is running ahead of schedule, a stage manager will come and collect you from the Green Room.

### Box Office

We would like everyone to have a wonderful time performing as part of this series. Therefore, we strongly encourage you to invite students, professors, friends and family to attend your concert as audience.

All attendees must secure a ticket from the box office or website including students and staff at RCM. If they do not purchase a ticket before the performance, they will not be allowed into the auditorium.

Please encourage your guests to stay for the whole performance as it is beneficial for everyone to have a nice, full audience to perform to.

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## Spoken Introductions

For all Rush Hour & Lunchtime concerts, including those at the Austrian Cultural Forum and St. Mary Abbots Church, performers are required to give a spoken introduction.

Good starting points are:

1. **The Performer(s)** – Your name, where you are from, level of study, how you started making music together.
2. **The Composer** – Where were they from? Where were they when they wrote the piece?
3. **The Work** – Audiences appreciate some help navigating through the work. Try to keep it simple – i.e. where they might have heard the piece before, playing recurring themes/motifs.

Relax and be yourself – these short introductions are an easy way for the audience to get to know a little more about the piece and about you as a musician and a person!

## Recordings

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If you have any further questions or concerns, please contact Chris Bell, Chamber Music Manager:

[chris.bell@rcm.ac.uk](mailto:chris.bell@rcm.ac.uk).



# RCM AT ST. MARY ABBOTS

Friday 14 October, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

<b>Rabl</b> (1873–1940)	Quartet for Clarinet, Violin, Cello & Piano <i>i Allegro moderato</i>	7'
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**Radwan Chan** cello  
**Aries Chow** violin  
**Steven Yeung** piano  
**Ricky Ng** clarinet

<b>Arvo Pärt</b> (b 1935)	Spiegel im Spiegel	10'
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**Amy Huang** violin  
**Rieko Makita** piano

<b>Dowland</b> (1563–1626)	Praeludium	3'
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<b>Dowland</b>	Sir John Smith, his Almain P47	3'
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**Yuting Wu** guitar

<b>Rachmaninov</b> (1873–1943)	Preludes op 32 <i>no 10 in B</i>	10'
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<b>Rachmaninov</b>	Preludes op 23 <i>no 3 in D minor</i>	4'
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<b>Rachmaninov</b>	Etude-Tableaux op 33 <i>no 4 in D minor</i>	3'
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**Nataly Ganina** piano

## ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).



**Resonances**  
**FOR SIR GEORGE GILBERT SCOTT**  
**A CONTEMPORARY CONCERT**  
**Music composed & performed by**  
**Students from**  
**The Royal College of Music**  
reflecting the work of Sir George Gilbert Scott as part  
of our 150th Anniversary Celebrations  
**Thursday 27th October**  
**Tickets £12 6.30 pm**  
includes a glass of wine  
[www.stmaryabots.org.uk/what-is-on](http://www.stmaryabots.org.uk/what-is-on)

## ROYAL COLLEGE OF MUSIC

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**R O Y A L**

**COLLEGE**

**OF MUSIC**

*London*

Junior Department  
Chamber Music Concert Auditions

Saturday 15 October 2022, 3pm  
Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at [www.rcm.ac.uk](http://www.rcm.ac.uk).* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

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- 3.00 Piano Trio (Prach Boondiskulchok *tutor*)  
Cecilia Committeri, Eliza De Silva, Kalli Ziegler  
Haydn Piano Trio in D Minor HV:23 *i Molto Andante* 6'
- 3.15 String Trio (Amy Tress *tutor*)  
Alice Cumberbatch & Lorenzo Dore *violin* Ray Chinh Le *cello*  
Sirmen Trio Sonata in C Major P.L.2.2 3'
- 3.30 Christian Hiemstra piano (pupil of Prach Boondiskulchok)  
Beethoven Piano Sonata op2 no3 in C Major *i Allegro Con Brio* 8'
- 3.45 Piano Trio (Yoko Ono *tutor*)  
Anthony Zemsky *piano* Nazar Mikhailychenko *violin* Fernando Lee *cello*  
Suk Elegie op23 6'

- 4.00 Piano Trio (Richard Uttley *tutor*)  
 Aurelia Walker *piano* Helena Landis *violin* Madeleine Murray *cello*  
 Beethoven Piano Trio in D op70 no1 Ghost i Allegro vivace e con brio 5'
- 4.10 String Quartet (Esther King Smith)  
 Rory Zweimueller & Hector Bizet *violin*  
 Natan Sakar *viola* Matthew Hill *cello*  
 Boulogne Chevalier de Saint-Georges  
 String Quartet in E flat major op1 no2 ii Rondeau 2.5'
- 4.15 String Quartet (Esther King Smith)  
 Caia Harris & Rosie Rodriguez-Vassiliou *violin*  
 Izzy Ward *viola* Larry Jang *cello*  
 Boulogne, Chevalier de Saint-Georges  
 String Quartet in G minor op1 no3 i Allegro 3'
- 4.20 String Quartet (Esther King Smith)  
 Emma Seymour & Torry Jang *violin* William Yu *viola* Sam Lewens *cello*  
 Boulogne Chevalier de Saint-Georges  
 String Quartet in C minor op1 no4 i Rondeau 2'
- 4.24 String Quartet (Esther King Smith)  
 Miriam Grant & Ellie McKenzie-Jones *violin* Jess Elliott *viola* Euna Oh *cello*  
 Boulogne Chevalier de Saint-Georges  
 String Quartet in C major op1 no1 i Allegro assai 4'

- 4.30 String Quintet (Erica Dearing *tutor*)  
Aidan Zhao & Katherine Jin Da Silva *violin*  
Emma Seymour *viola* Alma Silvera *cello*  
Anita Hewitt-Jones *Serenade and Rumba* 6'
- 4.45 Piano Trio (Maria Tarasewicz *tutor*)  
Victoria De Melo *piano* Mae Amin *violin* Euna Oh *cello*  
Beethoven Piano Trio in C minor op.1 no 3 *i Allegro con brio* 10'
- 5.00 String Quartet Hilary Sturt *tutor*)  
Haolin Zhao & Arabella Thornton *violin*  
Jamie Jones *viola* Eva Gowan *cello*  
Barber String Quartet op11 *i Molto allegro e appassionato* 8.5'
- 

Royal College of Music Junior Department,  
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Miranda Francis *Head of Junior Programmes*  
Ben Storey *Assistant Head of Junior Programmes*  
Gill Redfern *Administrator* Molly Bevan *Administrative Coordinator*  
John Mitchell *Performance Manager*

# ROYAL COLLEGE OF MUSIC

## RCM Chamber Music

**Date:** Tuesday 18 October 2022

**Time:** 1.05pm

**Venue:** Performance Studio

**Duration:** 44

**Concert Manager:** Anja Blackwell

**Green Room:** OP09, OP11, OP12

**Dress Code:** Concert Dress

If you are performing as a soloist, please dress as you would for a professional concert engagement. You may wish to look at performances on the [Wigmore Hall YouTube channel](#) for ideas of what to wear for a chamber venue.

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### Running Order:

**Beethoven**  
(1770–1827)

Piano Trio no 5 in D major op 70 no 1 'Ghost' 8'  
*i Allegro vivace e con brio*

**Betania Johnny** violin  
**Layla Ballard** cello  
**Francisco Couto** piano

**Liszt**  
(1811–1886)

Two Concert Études 5'  
*i Waldesrauschen*

**Rieko Makita** piano

**Brahms**  
(1833–1897)

Variations on a Hungarian Song op 21 no 2 7'

**Francesco Bravi** piano

Grieg  
(1843–1907)

Sonata for Violin & Piano no 3 in C minor  
*i Allegro molto ed appassionato*  
*ii Allegretto espressivo alla Romanza*  
*iii Allegro animato*

24'

Ugne Zuklyte violin  
Francisco Couto piano

### Rehearsals:

12:15-12:30	Beethoven - Piano Trio no 5 in D major op 70 no 1 'Ghost'
12:00-12:15	Liszt - Two Concert Études
11:45-12:00	Brahms - Variations on a Hungarian Song op 21 no 2
11:00-11:45	Grieg - Sonata for Violin & Piano no 3 in C minor

## Useful Information

### On the Day

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ROYAL  
COLLEGE  
OF MUSIC

*London*

## RCM CHAMBER MUSIC

Tuesday 18 October, 1.05pm

Performance Studio

**Beethoven**  
(1770–1827)

Piano Trio no 5 in D major op 70 no 1 'Ghost' 8'  
*i Allegro vivace e con brio*

**Betania Johnny** violin  
**Layla Ballard** cello  
**Francisco Couto** piano

**Liszt**  
(1811–1886)

Two Concert Études 5'  
*i Waldesrauschen*

**Rieko Makita** piano

**Brahms**  
(1833–1897)

Variations on a Hungarian Song op 21 no 2 7'

**Francesco Bravi** piano

**Grieg**  
(1843–1907)

Sonata for Violin & Piano no 3 in C minor 24'  
*i Allegro molto ed appassionato*  
*ii Allegretto espressivo alla Romanza*  
*iii Allegro animato*

**Ugne Zuklyte** violin  
**Francisco Couto** piano

## Upcoming Events

### SACCONI QUARTET

Thursday 20 October, 6pm

Performance Hall

Repertoire to include:

**Glass** String Quartet no 2 'Company'

**R Schumann** Piano Quintet in E flat major op 44

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Emma Adlard, Head of Philanthropy on **0207 591 4743** or at [emma.adlard@rcm.ac.uk](mailto:emma.adlard@rcm.ac.uk)



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Programme details correct at time of going to print.



ROYAL  
COLLEGE  
OF MUSIC  
*London*

## RELAXED CONCERT

Tuesday 18 October, 3pm

Performance Studio

**Mozart**  
(1756–1791)

String Quartet no 17 in B flat major K458 'Hunt' 9'  
*i Allegro vivace assai*

**Gregor Quartet**

Polina Makhina violin  
Mila Ferramosca violin  
Charles Whittaker viola  
Laura Armstrong cello

**Saint-Saëns**  
(1835–1921)

The Carnival of the Animals 2'  
*iv Tortoises*

**Gregor Quartet**

Archie Bonham piano

*v The Elephant* 2'

**Isabel Garcia Gonzalez** double bass  
**Archie Bonham** piano

*xiii The Swan* 3'

**Laura Armstrong** cello  
**Archie Bonham** piano

**Vaughan Williams**  
(1872–1958)

The Lark Ascending 13'

**Sharon Zhou** violin  
**Archie Bonham** piano

**Gilkyson**  
(1916–1999)

The Bare Necessities 4'

**Gregor Quartet**

## Upcoming Events

### SACCONI QUARTET

Thursday 20 October, 6pm

Performance Hall

Repertoire to include:

**Glass** String Quartet no 2 'Company'

**R Schumann** Piano Quintet in E flat major op 44

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

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## THE CUBAN CONNECTION

Thursday 20 October 2022, 7.30pm

Britten Theatre

Mark Armstrong director

RCM Jazz Orchestra

## THE CUBAN CONNECTION

Thursday 20 October 2022, 7.30pm | Britten Theatre

**Mark Armstrong** director | **RCM Jazz Orchestra**

**Gillespie**  
(1917–1993)

Manteca

**Bob Mintzer**  
(b 1953)

Latin Dance

**Bob Mintzer**  
(b 1953)

El Caborojeno

**Mark Armstrong**

Coastbound

**Bonfá (arr Mark Armstrong)**  
(1922–2001)

Manhã de Carnaval

**Abreu (arr Mark Nightingale)**  
(1880–1935)

Tico-Tico no fubá

**Gillespie (arr Mark Armstrong)**

A Night In Tunisia

INTERVAL

**Pat Metheny & Mays (arr Bob Curnow)**  
(1954/1953–2020)

The First Circle

**Gordon Goodwin**  
(b 1954)

Horn of Puente

**Gillespie**

Algo Bueno

**Adam Thomas**  
(b 1999)

Biting The Hand

**Andy Vinter**

Sea Island Samba

**Ellington (arr Mark Nightingale)**  
(1899–1974)

Caravan

**Corea (arr Klatka)**  
(1941–2021)

La Fiesta

The RCM Jazz Orchestra performs regularly throughout the year at the RCM and external venues such as the Royal Festival Hall, Ronnie Scott's Jazz Club and Vortex Jazz Club. Notable concerts include performances at the RCM Festival of Percussion.

This evening, the RCM Jazz Orchestra explores the crossover between Latin and jazz music including Cuban and Brazilian styles from the 1940s to the present day.

## Mark Armstrong

Mark Armstrong is jazz professor at the RCM. He directs the RCM Big Band and RCM Jazz Orchestra which have included performances in the London Jazz Festival and the Southbank. As a trumpet player he was a member of Clark Tracey's Quintet recording *The Calling* (2003) and *The Mighty Sas* (2006). Mark also played regularly with Stan Tracey recording his final quintet album *The Flying Pig* (2013) and performing with his big band live from the 2006 Appleby jazz festival and the 2009 BBC Proms. Mark's work as a sideman has seen him perform Latin jazz with Robin Jones's Sextet, mainstream and traditional jazz with the Pasadena Roof Orchestra and bebop with Peter Long's Gillespiana. Mark was nominated in the best trumpet category of the 2007 Ronnie Scott Jazz Awards. He still performs regularly as a member of the Ronnie Scott Jazz Orchestra and in his own quartet, which released the album *Coastbound* in 2010. After joining the National Youth Jazz Orchestra as a trumpet player Mark assisted Music Director Bill Ashton for 15 years before being appointed Artistic and Music Director in 2011. Since then the orchestra has recorded four studio albums, appeared at the 2012 and 2016 BBC Proms, and at the London Jazz Festival from 2012–15. Mark also teaches trumpet at James Allen's Girls' School and works for the ABRSM as an examiner, presenter and moderator.



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Programme details correct at time of going to print.



## Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

### Saxophone

*Oliver Lee* (alto)  
Louisa Kataria (alto)  
Ethan Townsend (tenor)  
Matthew Stringer (tenor)  
Alex Dani (bari)

### Trumpet

*Joshua Cusworth*  
Daniel Venglar  
Tom Toledo-Brown  
Isaac Holt  
Edward Smith

### Trombones

*Adam Thomas*  
Milly Deering  
Morgan Taylor  
Jonathan Lovatt (bass)

### Drum Kit/Percussion

*Gregor Thomson* (kit)  
Lewis Isaacs (kit)  
Milligan Coles Power  
(perc)  
Charlie Payne (perc)  
Guy Courtie (extra perc)  
Murray Sedgwick (perc)

### Piano

Pablo Barrios

### Guitar

Jerome Ness

### Bass

Joe Orme

Personnel correct at the time of going to print.

Italics denote section principals.

The RCM would like to thank the following orchestral coaches:

Martin Robertson  
(saxophone)  
Mark Armstrong (trumpet)  
Trevor Mires (trombone)  
Matt Skelton (rhythm)



# SACCONI QUARTET

Thursday 20 October, 6pm  
Performance Hall

## SACCONI QUARTET

Thursday 20 October, 6pm

Performance Hall

### Philip Glass

(b 1937)

String Quartet no 2 'Company'

9'

*i*      *Movement I*

*ii*      *Movement II*

*iii*      *Movement III*

*iv*      *Movement IV*

### Sacconi Quartet

Ben Hancox violin

Hannah Dawson violin

Robin Ashwell viola

Cara Berridge cello

### R Schumann

(1810–1856)

Piano Quintet in E flat major op 44

32'

*i*      *Allegro*

*ii*      *In modo d'una marcia*

*iii*      *Scherzo: Molto vivace*

*iv*      *Allegro ma non troppo*

### Sacconi Quartet

Daniel Xia piano

## Sacconi Quartet

For 20 years, the Sacconi Quartet have been captivating audiences with their unanimous and compelling ensemble, consistently communicating with a fresh and imaginative approach. Formed in 2001, the Quartet demonstrate a shared passion for string quartet repertoire, reaching out to audiences with energy and enthusiasm through a busy international career.

Their prolific recording career covers a broad swathe of repertoire from Haydn to present day. Their latest album features world premiere recordings of works by Roxanna Panufnik; other recent releases include premiere recordings of pieces by Jonathan Dove, Graham Fitkin and John McCabe. *In Damascus*, the Quartet's CD of music by Jonathan Dove, hit the Classical Top Ten, and was chosen as one of *Gramophone Magazine's* Recordings of the Year. In November the Quartet celebrated 20 years of performing together, with a birthday concert at Wigmore Hall. Firm advocates of new music, the programme featured the world premiere of Jonathan Dove's *On the Streets and In the Sky*. The Quartet also continue to tour with *Beethoven in the Dark*, an immersive performance of Beethoven's op131 quartet entirely from memory, in almost complete darkness.

The Sacconi Quartet is Quartet in Residence for the town of Folkestone and its surrounding areas, enabling creative collaborations with local artists and projects, and an embedded outreach programme. The Sacconi Chamber Music Festival in Folkestone is firmly established among the UK's major chamber music festivals and attracts audiences from near and far for its vibrant atmosphere and dynamic programming. They are also Quartet in Association at the Royal College of Music.

In 2021, the Quartet released an exclusive film of Jonathan Dove's *Out of Time* on Amazon with all proceeds going to Hands Up Foundation, a young and innovative charity that delivers aid directly and effectively to Syrians in need. The Quartet are indebted to the Royal Society of Musicians and Ellen Solomon for the use of their instruments.

## Daniel Xia

Swedish pianist Daniel Xia is a musician of great versatility. As a soloist he has performed and received airtime on national radio with orchestras such as the Swedish Radio Symphony Orchestra and the Gothenburg Symphony Orchestra, and he regularly appears at festivals both in Sweden and abroad. A passionate chamber musician, Daniel has worked and performed widely with both instrumentalists and singers, and he also has experience as an orchestral pianist and celesta player. Daniel actively composes his own original music as well as cadenzas for Mozart piano concertos and transcriptions of orchestral pieces for piano. At the Royal College of Music, Daniel studies piano with Professor Vanessa Latache and harpsichord with Jane Chapman.

## UPCOMING EVENTS

### CHAMBER SPOTLIGHT: PASTORAL WINDS

Tuesday 25 October, 6pm  
Performance Hall

Repertoire to include:

**Holst** Wind Quintet in A-flat op 14

**Thea Musgrave** Wind Quintet

**Nielsen** Wind Quintet op 43

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

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# ROYAL COLLEGE OF MUSIC

## Music in the Museum

**Date:** Friday 21 October 2022

**Time:** 12.30pm

**Venue:** Museum Gallery

**Duration:** 51

**Concert Manager:** N/A

**Green Room:** OP09, OP11, OP12

**Dress Code:** Concert Dress

If you are performing as a soloist, please dress as you would for a professional concert engagement. You may wish to look at performances on the [Wigmore Hall YouTube channel](#) for ideas of what to wear for a chamber venue.

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### Running Order:

<b>JS Bach</b> (1685–1750)	Tocatta and Fugue in D minor BWV 565	10'
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<b>Salzedo</b> (1921–2000)	Variations sur un style de ancien	12'
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**Tannaz Beigi Jouinani** harp

<b>Beethoven</b> (1770–1827)	String Quartet no 9 in C major op 59 no 3 'Razumovsky'	29'
	<i>i Andante con moto - Allegro vivace</i>	
	<i>ii Andante con moto quasi allegretto</i>	
	<i>iii Menuetto</i>	
	<i>iv Allegro molto</i>	

**Ugne Zuklyte** violin

**Theo Elwes** violin

**Rocio Ortega Lopez** viola

**Elizaveta Lessoun** cello

## Rehearsals:

11:15-12:00	JS Bach - Toccata and Fugue in D minor BWV 565
11:15-12:00	Salzedo - Variations sur un style de ancien
10:15-11:15	Beethoven - String Quartet no 9 in C major op 59 no 3 'Razumovsky'

## Useful Information

### On the Day

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[chris.bell@rcm.ac.uk](mailto:chris.bell@rcm.ac.uk).



# ROYAL COLLEGE OF MUSIC

## Organ Interludes: Alexander Evans

**Date:** Friday 21 October 2022

**Time:** 6pm

**Venue:** Concert Hall

**Duration:** 38

**Concert Manager:** Chris Bell

**Green Room:** Conductors Green Room

**Dress Code:** Concert Dress

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Please note that the dress code above also applies to page turners.

### Running Order:

<b>JS Bach</b> (1685–1750)	Prelude and Fugue in C major BWV 545 <i>i</i> Prelude <i>ii</i> Fugue	7'
<b>Reger</b> (1873–1916)	12 Stücke für die Orgel op 65 <i>Ix</i> Canzone	6'
<b>JS Bach</b> (1685–1750)	Nun komm, der Heiden Heiland BWV 659	5'
<b>Franck</b> (1822–1890)	Chorale no 3 in A minor	13'
<b>Alexander Evans</b> (b 2000)	Alleluia sing to Jesus (Fugue on Hyfrydol)	7'

**Alexander Evans** organ

# Useful Information

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# ORGAN INTERLUDES: ALEXANDER EVANS

Friday 21 October, 6pm

Concert Hall



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Friday 21 October, 6pm

Concert Hall

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<b>Alexander Evans</b> (b 2000)	Alleluia sing to Jesus (Fugue on Hyfrydol)	7'

**Alexander Evans** organ

### Alexander Evans

Alexander began organ lessons at St Thomas' Brentwood with Sarah Stonehouse in 2015. He was a member of the choir, before becoming the Neville Mansell Organ Scholar. In March 2019 he spent a year as the Director of Music at Hinde Street Methodist Church. Alongside his work there, he studied organ with Richard Brasier at St Laurence Upminster, in preparation to apply to Conservatoires for 2020. Alex was accepted for principal study at the Royal College of Music and is currently in his second of four years working towards his Bachelor of Music degree. He now studies with David Graham and Charles Andrews.

## UPCOMING EVENTS

### CHAMBER SPOTLIGHT: PASTORAL WINDS

Tuesday 25 October, 6pm  
Performance Hall

Repertoire to include:

**Holst** Wind Quintet in A-flat op 14

**Thea Musgrave** Wind Quintet

**Nielsen** Wind Quintet op 43

Tickets: £5

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# ROYAL COLLEGE OF MUSIC

## RCM at St. Mary Abbots

**Date:** Friday 21 October 2022

**Time:** 1.05pm

**Venue:** St. Mary Abbots Church

**Duration:** 48

**Concert Manager:** Michelle Hromin/ Jasper Perry

**Green Room:** Vestry

**Dress Code:** Concert Dress

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### Running Order:

<b>Rodney Bennett</b> (1936–2012)	Saxophone Quartet	15'
	<i>i</i> Vivo	
	<i>ii</i> Andante lento	
	<i>iii</i> Molto Allegro	

#### Astral Saxophone Quartet

Annabella Chenevix Trench saxophone

Leopoldo Mugnai saxophone

Oliver Lee saxophone

Ethan Townsend saxophone

<b>Ravel</b> (1875–1937)	Gaspard de la nuit	9'
	<i>i</i> Ondine	

**Gin Tsai** piano

<b>Chopin</b> (1810–1849)	Scherzo no 4 in E-Major op 54	12'
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**Huan Zhang** piano

Debussy  
(1862–1918)

Cello Sonata  
*i Prologue*  
*ii Sérénade*  
*iii Finale*

12'

Carys Underwood cello  
Archie Bonham piano

### Rehearsals:

11:15-11:45	Rodney Bennett - Saxophone Quartet
10:45-11:15	Ravel - Gaspard de la nuit
10:15-10:45	Chopin - Scherzo no 4 in E-Major op 54
9:45-10:15	Debussy - Cello Sonata

## Useful Information

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ROYAL  
COLLEGE  
OF MUSIC

*London*

## EUROPEAN HORIZONS

### RCM at the Austrian Cultural Forum

Monday 24 October, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

**JS Bach**  
(1685–1750)

Bach Prelude and Fugue in A minor BWV 543

10'

**Djordje Radevski** piano

**Britten**  
(1913–1976)

Three Pieces for Violin and Piano

12'

- i* March
- ii* Lullaby
- iii* Waltz

**Theo Elwes** violin  
**Neo Hung** piano

**R Schumann**  
(1810–1856)

Fantasie in C op 17

32'

- i* *Durchaus fantastisch und leidenschaftlich vorzutragen; Im Legenden-Ton*
- ii* *Mäßig. Durchaus energisch*
- iii* *Langsam getragen. Durchweg leise zu halten*

**Yuheng Huang** piano

## Upcoming Events

### CHAMBER SPOTLIGHT: PASTORAL WINDS

Tuesday 25 October, 6pm

Performance Hall

Repertoire to include:

**Holst** Wind Quintet in A-flat op 14

**Thea Musgrave** Wind Quintet

**Nielsen** Wind Quintet op 43

Tickets: £5

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## CHAMBER SPOTLIGHT: PASTORAL WINDS

Tuesday 25 October, 6pm

Performance Hall

## CHAMBER SPOTLIGHT: PASTORAL WINDS

Tuesday 25 October, 6pm | Performance Hall

<b>Holst</b>	Wind Quintet in A-flat major op 14	15'
(1874–1934)	<i>i Allegro</i>	
	<i>ii Adagio</i>	
	<i>iii Minuet (in canon) with Trio</i>	
	<i>iv Air and variations</i>	

### Penté Winds

**Enya Bowe** flute

**Amelie Budd** oboe

**Emily Crook** clarinet

**Ori Langer** horn

**Patrick Kearney** bassoon

<b>Thea Musgrave</b>	Wind Quintet	12'
(b 1928)	<i>i Andante espressivo</i>	
	<i>ii Più mosso</i>	
	<i>iii Mesto elgiaco</i>	
	<i>iv Andante espressivo</i>	

### Ormonde Ensemble

**Cara Houghton** flute

**Helena Mackie** oboe

**Isaac Prince** clarinet

**Alec Ross** horn

**Bruce Parris** bassoon

<b>Nielsen</b>	Wind Quintet op 43	25'
(1865–1931)	<i>i Allegro ben moderato</i>	
	<i>ii Menuet</i>	
	<i>iii Praeludium: theme with variations</i>	

**Christopher Michie** flute

**Jessica Vinson** oboe

**Rennie Sutherland** clarinet

**Amadea Dazeley-Gaist** horn

**Amy Thompson** bassoon

In the first of this season's nature-inspired Chamber Spotlight concerts, RCM wind quintets explore the duality between the natural world and human nature. We hear Nielsen's well-loved Wind Quintet op 43 alongside Holst's only contribution to the woodwind chamber repertoire, and the dramatic Wind Quintet by Thea Musgrave.

Admired for evocative orchestral works like *The Planets* and *Egdon Heath*, RCM alumnus Gustav Holst is renowned for his vivid depictions of natural phenomena. We open with his often-overlooked wind quintet in A-flat major, a captivating display of rustic wind timbres. Composed in 1903, early in his career, the work fluently explores the wind quintet's harmonious ensemble dynamics. The opening *Allegro* is a balanced instrumental dialogue that ebbs and flows like a bubbling stream. The succeeding *Adagio* showcases moments of sublime harmony, followed by a steadfast *Minuet* which uses a canon (staggered instrumental entries that start the same then take their own melodic path) as the central principle of its counterpoint. The concluding *Air and variations* shows the versatility of the ensemble by taking its theme through contrasting rhythmic and harmonic forms.

Then follows another vibrant exploration of instrumental character, Thea Musgrave's Wind Quintet (1993). Scottish-born composer Thea Musgrave honed her eclectic style studying with Nadia Boulanger and Aaron Copland. Rather than the Classical multi-movement form, Musgrave described the work as a single movement with four interlocking sections. The resulting freeform instrumental drama is closer to operatic recitative between living characters than a traditional wind quintet arrangement. Beginning *Andante espressivo*, the instrumental textures develop from a shared opening note to an increasingly frenzied conversation. The tempo and drama build across the *Piu mosso* section, until the *Mesto elegiaco*, where the bassoon pacifies the ensemble with an extended, stately passage. The final *Andante espressivo* recalls the opening with a lyricism quickly dispelled by interruptions from the oboe and horn before the work draws to an unsettled close.

We conclude with favourite of the repertoire, Carl Nielsen's Wind Quintet op 43. One of the most important Scandinavian composers of his time, Dane Nielsen grew up on the picturesque island of Funen. This, along with subsequent years of personal emotional turmoil, led to a fascination in his work with 'life-force' in both the environmental and humanistic senses. This outlook foregrounds the Wind Quintet of 1922; in the programme note, he describes how he has 'attempted to render the character of the various instruments'. The *Allegro ben moderato* opens with a prominent bassoon theme. The ensemble responds with a delicateness evocative of Classical pastoral scenes, though the peace is later shattered by raucous interruptions from the horn. Then follows a lilting, rustic *Menuet*, before the final *Praeludium* changes the mood. Its central theme evokes the human voice by recalling one of Nielsen's own chorales and transforming this material through a series of resplendent variations before ending with a triumphant final cadence.

Anja Blackwell

## UPCOMING EVENTS

### CHAMBER SPOTLIGHT: VOICES OF THE WHALE

Wednesday 2 November, 6pm

Performance Hall

Hear firm chamber music favourites alongside works you might not know in Chamber Spotlight, as we continue our varied programmes inspired by the natural world.

Repertoire to include:

**Tenney** Swell Pieces

**Michael Hughes** Like Any Other Sinner (World Premiere)

**Crumb** Vox Balaenae (Voices of the Whale)

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Emma Adlard, Head of Philanthropy on **0207 591 4743** or at [emma.adlard@rcm.ac.uk](mailto:emma.adlard@rcm.ac.uk).



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ROYAL  
COLLEGE  
OF MUSIC

*London*

## RCM CHAMBER MUSIC

Tuesday 25 October, 1.05pm

Performance Studio

**Scriabin** Vers la flamme op 72 5'  
(1872–1915)

**Nicolas Ventura** piano

**Chopin** Mazurkas op 24 9'  
(1810–1849)  
No 1 *Lento in G minor*  
No 2 *Allegro non troppo in C major*  
No 3 *Moderato con anima in A flat major*

**Nataly Ganina** piano

**Brahms** 4 Klavierstücke op 119 14'  
(1833–1897)  
*i Intermezzo in B minor*  
*ii Intermezzo in E minor*  
*iii Intermezzo in C major*  
*iv Rhapsody in E flat major*

**Rachmaninov** Etude-Tableaux in B minor op 39 no 4 4'  
(1873–1943)

**Debussy** Feux d'artifice 5'  
(1862–1918)

**Xindi Zhu** piano

**Saint-Saëns** Piano Trio no 2 op 92 12'  
(1835–1921)  
*i Allegro non troppo*

**Luxe Trio**  
Felicia Tsai violin  
Hannah Hoppmann cello  
Neo Hung piano



## Upcoming Events

### CHAMBER SPOTLIGHT: VOICES OF THE WHALE

Wednesday 02 November, 6pm

Performance Hall

Repertoire to include:

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**Michael Hughes** New Work (World Premiere)

**Crumb** Vox Balaenae (Voices of the Whale)

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ROYAL  
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OF MUSIC

*London*

## CRYPT SESSIONS

Thursday 27 October, 11am

The Crypt at St John's Smith Square

### Ravel

(1875–1937)

Sonata for Violin and Cello

20'

- i* *Allegro*
- ii* *Très vif*
- iii* *Lent*
- iv* *Vif, avec entrain*

### Glière

(1875–1956)

8 Pieces for Violin and Cello op 39

18'

- i* *Prelude*
- ii* *Gavotte*
- iii* *Berceuse*
- iv* *Canzonetta*
- v* *Intermezzo*
- vi* *Impromptu*
- vii* *Scherzo*
- viii* *Etude*

Laura Armstrong cello

Polina Makhina violin

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## **VAUGHAN WILLIAMS' A SEA SYMPHONY**

Thursday 27 October 2022, 7.30pm

Amaryllis Fleming Concert Hall

Adrian Partington conductor

Misha Kaploukhii piano

Madeline Boreham soprano

Redmond Sanders baritone

RCM Symphony Orchestra and Chorus

## VAUGHAN WILLIAMS' A SEA SYMPHONY

Thursday 27 October 2022, 7.30pm | Amaryllis Fleming Concert Hall

**Adrian Partington** conductor

**Misha Kaploukhii** piano

**Madeline Boreham** soprano

**Redmond Sanders** baritone

**RCM Symphony Orchestra and Chorus**

**Mark Biggins** chorus director

<b>Liszt</b>	Piano Concerto no 2 in A major S 125	24'
(1811–1886)	<i>i Adagio sostenuto assai – Allegro agitato assai</i>	
	<i>ii Allegro moderato</i>	
	<i>iii Allegro deciso – Marziale un poco meno allegro</i>	
	<i>iv Allegro animato</i>	

### INTERVAL

<b>Vaughan Williams</b>	A Sea Symphony	63'
(1872–1958)	<i>i A Song for all Seas, all Ships</i>	
	<i>ii On the Beach at Night Alone</i>	
	<i>iii Scherzo: The Waves</i>	
	<i>iv The Explorers</i>	

Tonight we thank you for all of your support towards our More Music Campaign. Together we have raised £42.5 million, allowing us to make a huge difference to the lives of future generations of students by transforming our campus and providing scholarship support, widening access and innovative programmes.

This performance is generously supported by  
Her Serene Highness Heidi Princess von Hohenzollern HonRCM

The RCM Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, John Wilson, Vasily Petrenko, Jessica Cottis and Rafael Payare. Performances are given after intensive, two-week rehearsals; its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

The RCM Chorus has been a leading ensemble in the College for many years. The ensemble is the largest at the RCM with around 200 musicians performing together. Following preparation with some of the leading choral trainers, the chorus performs with the RCM Symphony Orchestra to sell-out audiences. The size of the ensemble has enabled the choir to undertake a variety of large-scale repertoire. These have included Bernard Haitink for Ravel's *Daphnis et Chloé* and Thomas Zehetmair for Brahms' *Ein deutsches Requiem*.



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This evening the RCM welcomes distinguished choral conductor and RCM alumnus Adrian Partington to conduct Liszt's second and final piano concerto with RCM Concerto Competition winner Misha Kaplounkhii as soloist. In the second half, the orchestra is joined by the RCM Chorus to perform Vaughan Williams' vivid symphonic depiction of the sea.

Liszt's Second Piano Concerto was revised many times; reworked alongside his demanding life as one of the most celebrated piano virtuosos of his day, it took him over two decades to finally complete. He began work in 1839 and it was premiered in 1857, but revisions to the work were ongoing until 1861. Liszt's original manuscript from 1840 describes the work as a 'concerto symphonique' perhaps to highlight its form's similarity to the composer's symphonic works. The orchestra is unusually large for a concerto, including three trombones, a tuba and cymbals. Unlike other Romantic concertos, Liszt abandoned the idea of the soloist and orchestra being in battle with one another: instead the piano supports the work of the orchestra and is integrated into the symphonic texture. In addition to this, Liszt cast the work into one continuous movement, with six distinct sections. These are unified using the idea of thematic transformation whereby the opening theme – a seven-note melody first played by the clarinets – recurs and metamorphoses in a variety of forms, eventually concluding with a triumphant march.

This year marks the 150th anniversary of the birth of one of Britain's most significant composers, RCM alumnus and professor, Ralph Vaughan Williams. Holding a special place at the heart of the College, throughout the year RCM musicians have celebrated and explored several of his symphonic masterpieces and chamber works, alongside those of composers that he taught at the RCM. This evening the celebration continues with *A Sea Symphony*. Written between 1903 and 1909, it was the first and longest of his nine symphonies. The text comes from American poet, Walt Whitman's works *Leaves of Grass* and *Passage to India*. These describe a voyage across the ocean used as a metaphor for the soul's journey into the unknown. In 1910 on his 38th birthday, Vaughan Williams conducted the premiere performance at the Leeds Festival.

Rather like Liszt's treatment of the piano in our previous piece, the chorus in *A Sea Symphony* is an integral part of the musical texture. *A Song for all Seas, all Ships*, opens with a dramatic brass fanfare immediately repeated by the choir to the words, 'Behold, the sea itself' evoking the power of the ocean. The slow and atmospheric *On the Beach at Night Alone*, introduced by the orchestra, brings to mind waves lapping on the shore. *The Waves*, a virtuosic scherzo for choir and orchestra, depicts the powerful wind and swell of the water, and *The Explorers* features a sublime duet for the soprano and baritone soloists who cry 'O farther, farther sail! ... Are they not all the seas of God?'. Finally, the music fades into calmness, the ship and soul disappearing on an uncharted voyage.

### *A Song for all Seas, all Ships*

Behold, the sea itself,  
And on its limitless, heaving breast, the ships;  
See, where their white sails, bellying in the wind,  
speckle the green and blue,  
See, the steamers coming and going, steaming in  
or out of port,  
See, dusky and undulating, the long pennants of  
smoke.

To-day a rude brief recitative,  
Of ships sailing the seas, each with its special flag  
or ship-signal,  
Of unnamed heroes in the ships—of waves  
spreading and spreading far as the eye can  
reach,  
Of dashing spray, and the winds piping and  
blowing,  
And out of these a chant for the sailors of all  
nations,  
Fitful, like a surge.

Of sea-captains young or old, and the mates, and  
of all intrepid sailors,  
Of the few, very choice, taciturn, whom fate can  
never surprise nor death dismay.  
Pick'd sparingly without noise by thee old ocean,  
chosen by thee,  
Thou sea that pickest and cullest the race in time,  
and unitest nations,  
Suckled by thee, old husky nurse, embodying  
thee,  
Indomitable, untamed as thee. ...

Flaunt out O sea your separate flags of nations!  
Flaunt out visible as ever the various ship-signals!  
But do you reserve especially for yourself and for  
the soul of man one flag above all the rest,  
A spiritual woven signal for all nations, emblem of  
man elate above death,  
Token of all brave captains and all intrepid sailors  
and mates,  
And all that went down doing their duty,  
Reminiscent of them, twined from all intrepid  
captains young or old,  
A pennant universal, subtly waving all time, o'er  
all brave sailors,  
All seas, all ships.

### *On the Beach at Night Alone*

On the beach at night alone,  
As the old mother sways her to and fro singing her  
husky song,  
As I watch the bright stars shining, I think a thought  
of the clef of the universes and of the future.  
A vast similitude interlocks all, ...  
All distances of place however wide,  
All distances of time, ...  
All souls, all living bodies though they be ever so  
different, ...  
All nations, ...  
All identities that have existed or may exist ...,  
All lives and deaths, all of the past, present, future,  
This vast similitude spans them, and always has  
spann'd,  
And shall forever span them and compactly hold  
and enclose them.

### *Scherzo: The Waves*

After the sea-ship, after the whistling winds,  
After the white-grey sails taut to their spars and  
ropes,  
Below, a myriad myriad waves hastening, lifting  
up their necks,  
Tending in ceaseless flow toward the track of the  
ship,  
Waves of the ocean bubbling and gurgling,  
blithely prying,  
Waves, undulating waves, liquid, uneven,  
emulous waves,  
Toward that whirling current, laughing and  
buoyant, with curves,  
Where the great vessel sailing and tacking  
displaced the surface,  
Larger and smaller waves in the spread of the  
ocean yearnfully flowing,  
The wake of the sea-ship after she passes, flashing  
and frolicsome under the sun,  
A motley procession with many a fleck of foam  
and many fragments,  
Following the stately and rapid ship, in the wake  
following.



## *The Explorers*

O vast Rondure, swimming in space,  
Cover'd all over with visible power and beauty,  
Alternate light and day and the teeming spiritual  
darkness,  
Unspeaking high processions of sun and moon  
and countless stars above,  
Below, the manifold grass and waters, animals,  
mountains, trees,  
With inscrutable purpose, some hidden prophetic  
intention,  
Now first it seems my thought begins to span thee.

Down from the gardens of Asia descending ...,  
Adam and Eve appear, then their myriad progeny  
after them,  
Wandering, yearning, ..., with restless  
explorations,  
With questionings, baffled, formless, feverish, with  
never-happy hearts,  
With that sad incessant refrain,  
Wherefore unsatisfied soul? ...  
Whither O mocking life?

Ah who shall soothe these feverish children?  
Who Justify these restless explorations?  
Who speak the secret of impassive earth? ...

Yet soul be sure the first intent remains, and shall  
be carried out,  
Perhaps even now the time has arrived.

After the seas are all crossed,  
After the great captains and engineers have  
accomplished their work,  
After the noble inventors, ...  
Finally shall come the poet worthy that name,  
The true son of God shall come singing his songs.

O we can wait no longer,  
We too take ship O soul,  
Joyous we too launch out on trackless seas,  
Fearless for unknown shores on waves of ecstasy  
to sail,  
Amid the wafting winds, thou pressing me to thee,  
I thee to me, O soul,  
Caroling free, singing our song of God,  
Chanting our chant of pleasant exploration.

O soul thou pleasest me, I thee,  
Sailing these seas or on the hills, or waking in the  
night,  
Thoughts, silent thoughts, of Time and Space and  
Death, like waters flowing,  
Bear me indeed as through the regions infinite,  
Whose air I breathe, whose ripples hear, lave me  
all over,  
Bathe me O God in thee, mounting to thee,  
I and my soul to range in range of thee.

O Thou transcendent,  
Nameless, the fibre and the breath,  
Light of the light, shedding forth universes, thou  
centre of them, ...

Swiftly I shrivel at the thought of God,  
At Nature and its wonders, Time and Space and  
Death,  
But that I, turning, call to thee O soul, thou actual  
Me,  
And lo, thou gently masterest the orbs,  
Thou matest Time, smilest content at Death,  
And fillest, swellest full the vastnesses of Space.

Greater than stars or suns,  
Bounding O soul thou journeyest forth; ...

Away O soul! hoist instantly the anchor!  
Cut the hawsers – haul out – shake out every  
sail! ...

Sail forth – steer for the deep waters only,  
Reckless O soul, exploring, I with thee, and thou  
with me,  
For we are bound where mariner has not yet  
dared to go, ...

O my brave soul!  
O farther, farther sail!  
O daring joy, but safe! are they not all the seas of  
God?  
O farther, farther, farther sail!

## Adrian Partington

Adrian Partington has had a varied career as a conductor, chorus master, pianist and organist. He is currently Director of Music at Gloucester Cathedral, Artistic Director of the Gloucester Three Choirs Festival and Artistic Director of the BBC National Chorus of Wales.

Adrian was Organ Scholar at King's College, Cambridge under Sir Philip Ledger, and prior to that was a student at the RCM, where he studied with Herbert Howells. As Director of Music at Gloucester Cathedral he has taken the Cathedral Choir on international tours and made several recordings. In 2019 the choristers sang a cantata by Jonathan Dove with the Berlin Philharmonic Orchestra in the Philharmonie. He was responsible for the introduction of girl choristers into the Cathedral Choir in 2016.

Adrian has been Artistic Director of the BBC National Chorus of Wales since 1999 and has prepared the chorus for over 150 concerts including BBC Proms and broadcasts, many of which he has conducted himself. The Chorus has twice been nominated for Grammy Awards. Conducting highlights for the BBC include performances of Delius's *Requiem*, Vaughan Williams' *Symphony no 7*, Beethoven's *Triple Concerto*, and Sir James Macmillan's *Seven Angels*. With BBC NOW, Adrian recorded Stanford's previously-unperformed *Mass Via Victrix*, and will record another of Stanford's unrecorded large-scale works, *Elegiac Ode*, next year. He will also record Grace Williams' epic *Missa Cambrensis* for BBC NOW in early 2024.

For 14 years, Adrian has conducted the Philharmonia at the Three Choirs Festival, the Royal Festival Hall, St John's Smith Square, and in several provincial cities. Recent highlights include Berlioz's *Grande Messe des morts*, *La Damnation de Faust*, Beethoven's *Ninth Symphony*, Walton's *Viola Concerto* and *Belshazzar's Feast*, and Elgar's *Falstaff*, *Cello Concerto*, *The Dream of Gerontius*, *The Apostles* and *The Kingdom*. Adrian has also conducted the Royal Philharmonic Orchestra, Bournemouth Symphony Orchestra, the Royal Northern Sinfonia and the Royal Flanders Philharmonic Orchestra.

## Misha Kaploukhii

Pianist and flautist Misha Kaploukhii is an alumnus of the Moscow Gnessin College of Music, where he studied piano with Mikhail Egiazarian. Misha is an RCM Award Holder currently studying for a Bachelor of Music with Ian Jones. He has also gained inspiration from lessons and masterclasses with musicians such as Claudio Martínez Mehner, Dmitri Bashkirov, Jerome Lowenthal and Konstantin Lifschitz. Misha already has experience of performing with orchestras internationally and his overall repertoire includes a wide range of solo and chamber music. Recently, Misha won the RCM Concerto Competition with Liszt's Second Piano Concerto and the International Ettlingen Piano Competition.

## Madeline Boreham

Madeline Boreham is studying for her Master's degree at the RCM under the tutelage of Patricia Rosario OBE and Caroline Dowdle, where she is an RCM Scholar supported by the Josephine Baker Trust. In 2019, she received third prize in the Brooks Van der Pump English Song Competition and made her English National Opera debut in Britten's *Noye's Fludde* as part of a collaboration with Theatre Royal Stratford East. Madeline recently received a commendation at the RCM Lieder Competition, was a finalist in the Joan Chissell Schumann Competition and received third place in the Lies Askonas Competition. Madeline has performed in masterclasses with Brindley Sherratt, Nicky Spence and Sir Thomas Allen. At the RCM, she performed in the chorus and covered the role of Mother in Mozart's *Die Zauberflöte* and was a member of the chorus in Humperdinck's *Hansel and Gretel*. Madeline will be performing the role of Diana in Offenbach's *Orpheus in the Underworld* at the RCM this term.

## Redmond Sanders

Baritone Redmond Sanders studies at the RCM under the tutelage of Tim Evans-Jones and is a Rhoddy-Voremberg Scholar. In September 2021 Redmond was cast as the Second Armed Man in the RCM's production of Mozart's *Die Zauberflöte*. Over the summer of 2022 he sang with Grange Park Opera as a member of the chorus in Wagner's *Der Fliegende Holländer*, and was a member of the chorus for Opera Rara in both Mercadante's *Il Proscritto* performed in the Barbican, and Offenbach's *La Princesse de Trébizonde* performed in the Queen Elizabeth Hall. Redmond has also performed oratorio works, most recently singing the baritone solo from Dvořák's *Mass in D* in Dublin. Future engagements include baritone soloist Durufle's *Requiem* in Dublin and singing the role of John Styx in the RCM's production of Offenbach's *Orpheus in the Underworld*.

## Mark Biggins

Mark Biggins is the Chorus Director of the Olivier-Award winning ensemble at the English National Opera. A versatile conductor of opera, choral and orchestral music, he has conducted the Norwegian Radio Symphony Orchestra, ENO orchestra, RCM Symphony Orchestra and BBC Singers, prepared choruses for Edward Gardner, Vasily Petrenko, Bernard Haitink and Jac van Steen, and worked as Assistant Conductor at ENO (Britten's *Paul Bunyan* and *Gloriana*, and Korngold's *Die tote Stadt*), West Green House Opera (Mozart's *Così fan tutte*), and Aldeburgh (Handel's *Acis, Galatea* e Polifemo). He made his European operatic debut with Muziektheater Hollands Diep with a new commission by Jan-Peter de Graaff. Anticipated debuts at the London Coliseum and Alexandra Palace Theatre were cancelled due to the pandemic. However, during lockdown Mark's work as a conductor and chorus director was broadcast on BBC Two and Sky Arts and in the past year he has collaborated with the LPO, RPO, the chorus of the Dutch National Opera, and the RCM Symphony Orchestra and Chorus

## Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

The RCM would like to thank the following orchestral coaches:

Gabrielle Lester (violin and tutti strings)

Terry Nettle (viola)

Timothy Walden (cello)

Sebastian Pennar (double bass)

Marie Lloyd (woodwind)

Jason Evans (brass)

Stephen Fitzpatrick (harp)

Mark Biggins (tutti strings; tutti woodwind, brass, percussion & harp; and tutti orchestra)

## **Violin I**

*Leora Cohen*  
Shoshanah Sievers  
Amy Huang  
Eliott Bougang  
Molin Han  
Ming Zeng  
Natasha Humphries  
Jane Park  
Eliza Nagle  
Mirjam Bartol  
Zea Hunt  
Chenmei Jiang  
Marsha Ford  
Tayfun Bomboz

## **Violin II**

*Emmanuel Webb*  
Mitzi Marley Clarke  
Lucy Holmes  
Greta Bommarito  
Can Cui  
Katie Mazur  
Maria Mamara  
Minyao Huang  
Masa Stopar  
Angelique Martinet  
June Lee  
Harry Nim

## **Viola**

*Lia Marcos e Melo*  
Ji Eun Park  
Jiaxin Yang  
Kuba Was  
Juan Marco Requena  
Shay Dyer  
Diego Bartolome  
Xinyue Kang  
Feimin Qiao

## **Cello**

*Clare Juan*  
Iza Stefanska  
Theodore Baujard  
Benjamin Jacobs  
Joshua Gray  
Nina Rivas  
Nok Him Chan  
Elizaveta Lessoun  
Jiwon Lee  
Emily Henderson

## **Double Bass**

*Will Duerden*  
Alexander Heather  
Daniil Margulis  
Ben Fosker  
Davide Scafarto  
James Francis

## **Flute**

*Carina Udriste*  
*Rebecca Park*  
Ida Li (pic)

## **Oboe**

*Federico Allegro*  
*Sasha Puller*  
Kara Battley (cor)

## **Clarinet**

*Michelle Hromin*  
*Rowan Jones*  
Rennie Sutherland (E flat)  
Isaac Prince (bass)

## **Bassoon**

*Francis Bushell*  
*Douglas McDonald*  
Joe Lyndley (contra)

## **Horn**

*Tom Findlay*  
Alexander Grinyer  
Lucas Boardman  
Derry Sowinski  
Hannah Spry

## **Trumpet**

*Evan Scott*  
Ucheena Cohen-Shah  
Ellena Teal

## **Trombone**

*Rhodri Thomas*  
Pau Hernandez  
Santamaria  
Jose Teixeira (bass)

## **Tuba**

Lucas Boylan

## **Timpani**

Murray Sedgwick

## **Percussion**

*Isaac Harari*  
Toril Azzalini  
Guy Courtie  
Juho Hwang

## **Harp**

*Annest Davies*  
Ansley Kan

## **Organ**

Alex Knight

Personnel correct at the  
time of going to print.

Italics denote section  
principals.

**Soprano**

Sara Belic  
 Naomi Boot\*  
 Lily Mo Browne\*  
 Katarzyna Bryl  
 Bella Blesh  
 Nadiia Chaichenko  
 Amy Chau  
 Alexandra Cooper\*  
 Saffron Doherty\*  
 Angelina Dorlin-Barlow\*  
 Tanaka Dunbar Ngwara  
 Abigail Eagar  
 Rosie Gill  
 Lori Grainger  
 Ellinor Heldt  
 Amy Heptinstall\*  
 Megan Hill  
 Jelena Horvat  
 Mirah Johnston  
 Natasha Keith  
 Aleksandra Korzeb  
 Lily Kutner\*  
 Hoi Ling Leung  
 Hannah Limbrick\*  
 Esme Loughlin-Dickenson\*  
 Annie MacDonald  
 Ustinya Malinina\*  
 Phoebe Masters  
 Astrid Monten\*  
 Elise Nolte\*  
 Natasha Oldbury  
 Madeleine Perring\*  
 Xinrui Qian  
 Tia Radix-Callixte\*  
 Georgia Ridehalgh  
 Josephine Shaw  
 Nina Shih  
 Nicole Shim  
 Teodora Stankovic  
 Lin Sun  
 Viviana Taga-Radu  
 Meghan Thomson\*  
 Verena Tranker  
 Faith Tucker\*  
 Sophie Warner  
 Olivia Wild  
 Tiantian Wu  
 Catherine Zeng

**Alto**

Niamh-Keira Adams  
 Emily Ambrose  
 Emily Ames  
 Sunny Anderson  
 Rosemary Ball  
 Anastasia Barabanova  
 Siena Barr  
 Gabriella Bavetta  
 Siyu Chen  
 Catherine Cotter  
 Maya de Souza  
 Lin Deng  
 Xin Ge Dong  
 Imogen Edwards  
 Isabella Flynn  
 Lilah Forde  
 Viviane Ghiglinio  
 Beste Gurkey  
 Lily Hesper-Dugdale  
 Magdalene Ho  
 Ayana Jaycox  
 Ellery Joyce  
 Kseniia Kalugina  
 Mariette Koen  
 Theodora Kopecka  
 Sin Yee Liew  
 Tahe-Lee Liiv  
 Ming Ma  
 Ariel McCall  
 Caterina Nevi  
 Hoi Yin Ng  
 Minh Nguyen  
 Maria Noskova  
 Rocio Ortega Lopez  
 Rebecca Pughe  
 Lucy Rowan  
 Grace Sibre  
 Clara Smith  
 Emily St Clair  
 Anna Walker  
 Rebecca West\*  
 Katharine Wing  
 Kailing Zhang  
 Zimo Zhang  
 Jiaqi Zhu

\*Semi Chorus

**Tenor**

Taylor Akin  
 Hugo Brady  
 Simon Brown  
 Ryan Collis  
 Henry Godwin  
 Jake Harris  
 Yang Hu  
 Edward Hyde  
 Thomas Law  
 Samuel Lee  
 Kei Lui  
 Pendo Masote  
 Brendan Mathieson  
 Joshua Mitchell-Rayner  
 Christopher Sabisky  
 Sophie Stevenson  
 Zexuan Sun  
 Erik Svensson  
 Nicolas Varela  
 Tristan Vermeulen  
 Zvezdan Vojvodic  
 Jack Wong  
 Shixing Yu  
 Xiangye Yuan  
 Albert Zhou

**Bass**

David Afzelius  
 David An  
 Benjamin Araujo  
 Robert Baird  
 Bertram Beaman  
 Gyaan Bhuyan  
 Lewis Blackwood  
 Alexander Boyd-Bench  
 Benjamin Carnell  
 Siu Fung Chan  
 Felix Collins  
 Mark Dangerfield  
 Theodore Day  
 Aleksandr Doronin  
 Adam Dougherty  
 Zachariah Everson  
 David Fraser  
 Elias Giulivi  
 Karl Guhl  
 Ethan Heidel  
 Adrian Henke  
 Oscar Horan  
 Max Hui  
 Cheuk Hung  
 Hyungun Hwang

Luca Imperiale  
 Lucian Kolar  
 Matthew Kosciecha  
 Hoi Kwok  
 Ethan Lieber  
 Yilin Liu  
 Can Lu  
 Thomas Luke  
 Ritchie Luo  
 Firoze Madon  
 Aaron Millar  
 Adam Milum  
 Simão Nobre  
 Marco Procacci  
 Elliot Randall  
 Gwydion Rhys  
 Francisco Ribeiro  
 Gabriel Rupp  
 Misha Ruzov  
 Nicholas Salerno  
 Christopher Sanderson  
 Jakub Scicinski  
 Leo Selleck  
 Thomas Shorthouse  
 Nok Si  
 Barnaby Silverstone  
 Liam Slabbert  
 Jamie Smith  
 Lars Stolpe  
 Scott Storey  
 Matthew Stringer  
 Alexander Wilton  
 Lok Yeung  
 Shing Yeung  
 Shengjun Yu  
 Houjin Zhang

The RCM would like to thank the following chorus coaches:

Jack Appleby  
 Avishka Edirisinghe

The RCM would like to thank the following rehearsal pianists:

Frasier Hickland  
 Daniel Adipradhana

## RCM STRING BAND

Wednesday 2 November 2022, 7.30pm | Amaryllis Fleming Concert Hall

**Mark Messenger** director

**Alix Vaillot-Szwarc** violin

RCM String Band

RCM Junior Department Strings

**Vaughan Williams** *The Lark Ascending*

**Vaughan Williams** *Fantasia on a Theme by Thomas Tallis*

**Shostakovich** *Chamber Symphony op 110a*

RCM string players perform side-by-side with talented young musicians from the RCM Junior Department in celebration of Vaughan Williams' 150th anniversary year.

Continuing this season's nature theme, Head of Strings, Mark Messenger, directs *The Lark Ascending* for solo violin and chamber orchestra, as well as the composer's timeless *Fantasia*, featuring two string orchestras which create an intricately woven musical texture. The second half of the programme is given over to Shostakovich's *Chamber Symphony*, dedicated to 'the victims of fascism and war'.

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



ROYAL  
COLLEGE  
OF MUSIC

*London*

## MUSIC IN THE MUSEUM

Friday 28 October, 12.30pm

Museum Gallery

**Dall'Abaco**  
(1675–1742)

Cappriccio no 2

3'

Cappriccio no 3

6'

**Pablo Tejedor Gutierrez** cello

**Boccherini**  
(1743–1805)

Cello Concerto no 7 in G major

40'

### **La Tirana**

Pablo Tejedor Gutierrez cello

Mari Minoda violin

Joseph Lowe viola

Ana Dunne-Sequi viola

Samuel Ng cello

Ettore Marchi lute

Apolline Khou harpsichord



## Upcoming Events

### CHAMBER SPOTLIGHT: VOICES OF THE WHALE

Wednesday 2 November, 6pm

Performance Hall

Hear firm chamber music favourites alongside works you might not know in Chamber Spotlight, as we continue our varied programmes inspired by the natural world.

Repertoire to include:

**Tenney** Swell Pieces

**Michael Hughes** Like Any Other Sinner (World Premiere)

**Crumb** Vox Balaenae (Voices of the Whale)

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Emma Adlard, Head of Philanthropy on **0207 591 4743** or at [emma.adlard@rcm.ac.uk](mailto:emma.adlard@rcm.ac.uk)



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Programme details correct at time of going to print.



## VAUGHAN WILLIAMS' A SEA SYMPHONY

Friday 28 October 2022, 7.30pm

Amaryllis Fleming Concert Hall

Adrian Partington conductor

Misha Kaploukhii piano

Madeline Boreham soprano

Redmond Sanders baritone

RCM Symphony Orchestra and Chorus

## VAUGHAN WILLIAMS' A SEA SYMPHONY

Friday 28 October 2022, 7.30pm | Amaryllis Fleming Concert Hall

**Adrian Partington** conductor

**Misha Kaplounkhii** piano

**Madeline Boreham** soprano

**Redmond Sanders** baritone

**RCM Symphony Orchestra and Chorus**

**Mark Biggins** chorus director

<b>Liszt</b>	Piano Concerto no 2 in A major S 125	24'
(1811–1886)	<i>i Adagio sostenuto assai – Allegro agitato assai</i>	
	<i>ii Allegro moderato</i>	
	<i>iii Allegro deciso – Marziale un poco meno allegro</i>	
	<i>iv Allegro animato</i>	

### INTERVAL

<b>Vaughan Williams</b>	A Sea Symphony	63'
(1872–1958)	<i>i A Song for all Seas, all Ships</i>	
	<i>ii On the Beach at Night Alone</i>	
	<i>iii Scherzo: The Waves</i>	
	<i>iv The Explorers</i>	

The RCM Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, John Wilson, Vasily Petrenko, Jessica Cottis and Rafael Payare. Performances are given after intensive, two-week rehearsals; its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

The RCM Chorus has been a leading ensemble in the College for many years. The ensemble is the largest at the RCM with around 200 musicians performing together. Following preparation with some of the leading choral trainers, the chorus performs with the RCM Symphony Orchestra to sell-out audiences. The size of the ensemble has enabled the choir to undertake a variety of large-scale repertoire. These have included Bernard Haitink for Ravel's *Daphnis et Chloé* and Thomas Zehetmair for Brahms' *Ein deutsches Requiem*.



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Programme details correct at time of going to print.

This evening the RCM welcomes distinguished choral conductor and RCM alumnus Adrian Partington to conduct Liszt's second and final piano concerto with RCM Concerto Competition winner Misha Kaplounkhii as soloist. In the second half, the orchestra is joined by the RCM Chorus to perform Vaughan Williams' vivid symphonic depiction of the sea.

Liszt's Second Piano Concerto was revised many times; reworked alongside his demanding life as one of the most celebrated piano virtuosos of his day, it took him over two decades to finally complete. He began work in 1839 and it was premiered in 1857, but revisions to the work were ongoing until 1861. Liszt's original manuscript from 1840 describes the work as a 'concerto symphonique' perhaps to highlight its form's similarity to the composer's symphonic works. The orchestra is unusually large for a concerto, including three trombones, a tuba and cymbals. Unlike other Romantic concertos, Liszt abandoned the idea of the soloist and orchestra being in battle with one another: instead the piano supports the work of the orchestra and is integrated into the symphonic texture. In addition to this, Liszt cast the work into one continuous movement, with six distinct sections. These are unified using the idea of thematic transformation whereby the opening theme – a seven-note melody first played by the clarinets – recurs and metamorphoses in a variety of forms, eventually concluding with a triumphant march.

This year marks the 150th anniversary of the birth of one of Britain's most significant composers, RCM alumnus and professor, Ralph Vaughan Williams. Holding a special place at the heart of the College, throughout the year RCM musicians have celebrated and explored several of his symphonic masterpieces and chamber works, alongside those of composers that he taught at the RCM. This evening the celebration continues with *A Sea Symphony*. Written between 1903 and 1909, it was the first and longest of his nine symphonies. The text comes from American poet, Walt Whitman's works *Leaves of Grass* and *Passage to India*. These describe a voyage across the ocean used as a metaphor for the soul's journey into the unknown. In 1910 on his 38th birthday, Vaughan Williams conducted the premiere performance at the Leeds Festival.

Rather like Liszt's treatment of the piano in our previous piece, the chorus in *A Sea Symphony* is an integral part of the musical texture. *A Song for all Seas, all Ships*, opens with a dramatic brass fanfare immediately repeated by the choir to the words, 'Behold, the sea itself' evoking the power of the ocean. The slow and atmospheric *On the Beach at Night Alone*, introduced by the orchestra, brings to mind waves lapping on the shore. *The Waves*, a virtuosic scherzo for choir and orchestra, depicts the powerful wind and swell of the water, and *The Explorers* features a sublime duet for the soprano and baritone soloists who cry 'O farther, farther sail! ... Are they not all the seas of God?'. Finally, the music fades into calmness, the ship and soul disappearing on an uncharted voyage.

### *A Song for all Seas, all Ships*

Behold, the sea itself,  
And on its limitless, heaving breast, the ships;  
See, where their white sails, bellying in the wind,  
speckle the green and blue,  
See, the steamers coming and going, steaming in  
or out of port,  
See, dusky and undulating, the long pennants of  
smoke.

To-day a rude brief recitative,  
Of ships sailing the seas, each with its special flag  
or ship-signal,  
Of unnamed heroes in the ships—of waves  
spreading and spreading far as the eye can  
reach,  
Of dashing spray, and the winds piping and  
blowing,  
And out of these a chant for the sailors of all  
nations,  
Fitful, like a surge.

Of sea-captains young or old, and the mates, and  
of all intrepid sailors,  
Of the few, very choice, taciturn, whom fate can  
never surprise nor death dismay.  
Pick'd sparingly without noise by thee old ocean,  
chosen by thee,  
Thou sea that pickest and cullest the race in time,  
and unitest nations,  
Suckled by thee, old husky nurse, embodying  
thee,  
Indomitable, untamed as thee. ...

Flaunt out O sea your separate flags of nations!  
Flaunt out visible as ever the various ship-signals!  
But do you reserve especially for yourself and for  
the soul of man one flag above all the rest,  
A spiritual woven signal for all nations, emblem of  
man elate above death,  
Token of all brave captains and all intrepid sailors  
and mates,  
And all that went down doing their duty,  
Reminiscent of them, twined from all intrepid  
captains young or old,  
A pennant universal, subtly waving all time, o'er  
all brave sailors,  
All seas, all ships.

### *On the Beach at Night Alone*

On the beach at night alone,  
As the old mother sways her to and fro singing her  
husky song,  
As I watch the bright stars shining, I think a thought  
of the clef of the universes and of the future.  
A vast similitude interlocks all, ...  
All distances of place however wide,  
All distances of time, ...  
All souls, all living bodies though they be ever so  
different, ...  
All nations, ...  
All identities that have existed or may exist ...,  
All lives and deaths, all of the past, present, future,  
This vast similitude spans them, and always has  
spann'd,  
And shall forever span them and compactly hold  
and enclose them.

### *Scherzo: The Waves*

After the sea-ship, after the whistling winds,  
After the white-grey sails taut to their spars and  
ropes,  
Below, a myriad myriad waves hastening, lifting  
up their necks,  
Tending in ceaseless flow toward the track of the  
ship,  
Waves of the ocean bubbling and gurgling,  
blithely prying,  
Waves, undulating waves, liquid, uneven,  
emulous waves,  
Toward that whirling current, laughing and  
buoyant, with curves,  
Where the great vessel sailing and tacking  
displaced the surface,  
Larger and smaller waves in the spread of the  
ocean yearnfully flowing,  
The wake of the sea-ship after she passes, flashing  
and frolicsome under the sun,  
A motley procession with many a fleck of foam  
and many fragments,  
Following the stately and rapid ship, in the wake  
following.

## *The Explorers*

O vast Rondure, swimming in space,  
Cover'd all over with visible power and beauty,  
Alternate light and day and the teeming spiritual  
darkness,  
Unspeaking high processions of sun and moon  
and countless stars above,  
Below, the manifold grass and waters, animals,  
mountains, trees,  
With inscrutable purpose, some hidden prophetic  
intention,  
Now first it seems my thought begins to span thee.

Down from the gardens of Asia descending ...,  
Adam and Eve appear, then their myriad progeny  
after them,  
Wandering, yearning, ..., with restless  
explorations,  
With questionings, baffled, formless, feverish, with  
never-happy hearts,  
With that sad incessant refrain,  
Wherefore unsatisfied soul? ...  
Whither O mocking life?

Ah who shall soothe these feverish children?  
Who Justify these restless explorations?  
Who speak the secret of impassive earth? ...

Yet soul be sure the first intent remains, and shall  
be carried out,  
Perhaps even now the time has arrived.

After the seas are all crossed,  
After the great captains and engineers have  
accomplished their work,  
After the noble inventors, ...  
Finally shall come the poet worthy that name,  
The true son of God shall come singing his songs.

O we can wait no longer,  
We too take ship O soul,  
Joyous we too launch out on trackless seas,  
Fearless for unknown shores on waves of ecstasy  
to sail,  
Amid the wafting winds, thou pressing me to thee,  
I thee to me, O soul,  
Caroling free, singing our song of God,  
Chanting our chant of pleasant exploration.

O soul thou pleasest me, I thee,  
Sailing these seas or on the hills, or waking in the  
night,  
Thoughts, silent thoughts, of Time and Space and  
Death, like waters flowing,  
Bear me indeed as through the regions infinite,  
Whose air I breathe, whose ripples hear, lave me  
all over,  
Bathe me O God in thee, mounting to thee,  
I and my soul to range in range of thee.

O Thou transcendent,  
Nameless, the fibre and the breath,  
Light of the light, shedding forth universes, thou  
centre of them, ...

Swiftly I shrivel at the thought of God,  
At Nature and its wonders, Time and Space and  
Death,  
But that I, turning, call to thee O soul, thou actual  
Me,  
And lo, thou gently masterest the orbs,  
Thou matest Time, smilest content at Death,  
And fillest, swellest full the vastnesses of Space.

Greater than stars or suns,  
Bounding O soul thou journeyest forth; ...

Away O soul! hoist instantly the anchor!  
Cut the hawsers – haul out – shake out every  
sail! ...

Sail forth – steer for the deep waters only,  
Reckless O soul, exploring, I with thee, and thou  
with me,  
For we are bound where mariner has not yet  
dared to go, ...

O my brave soul!  
O farther, farther sail!  
O daring joy, but safe! are they not all the seas of  
God?  
O farther, farther, farther sail!

## Adrian Partington

Adrian Partington has had a varied career as a conductor, chorus master, pianist and organist. He is currently Director of Music at Gloucester Cathedral, Artistic Director of the Gloucester Three Choirs Festival and Artistic Director of the BBC National Chorus of Wales.

Adrian was Organ Scholar at King's College, Cambridge under Sir Philip Ledger, and prior to that was a student at the RCM, where he studied with Herbert Howells. As Director of Music at Gloucester Cathedral he has taken the Cathedral Choir on international tours and made several recordings. In 2019 the choristers sang a cantata by Jonathan Dove with the Berlin Philharmonic Orchestra in the Philharmonie. He was responsible for the introduction of girl choristers into the Cathedral Choir in 2016.

Adrian has been Artistic Director of the BBC National Chorus of Wales since 1999 and has prepared the chorus for over 150 concerts including BBC Proms and broadcasts, many of which he has conducted himself. The Chorus has twice been nominated for Grammy Awards. Conducting highlights for the BBC include performances of Delius's *Requiem*, Vaughan Williams' *Symphony no 7*, Beethoven's *Triple Concerto*, and Sir James Macmillan's *Seven Angels*. With BBC NOW, Adrian recorded Stanford's previously-unperformed *Mass Via Victrix*, and will record another of Stanford's unrecorded large-scale works, *Elegiac Ode*, next year. He will also record Grace Williams' epic *Missa Cambrensis* for BBC NOW in early 2024.

For 14 years, Adrian has conducted the Philharmonia at the Three Choirs Festival, the Royal Festival Hall, St John's Smith Square, and in several provincial cities. Recent highlights include Berlioz's *Grande Messe des morts*, *La Damnation de Faust*, Beethoven's *Ninth Symphony*, Walton's *Viola Concerto* and *Belshazzar's Feast*, and Elgar's *Falstaff*, *Cello Concerto*, *The Dream of Gerontius*, *The Apostles* and *The Kingdom*. Adrian has also conducted the Royal Philharmonic Orchestra, Bournemouth Symphony Orchestra, the Royal Northern Sinfonia and the Royal Flanders Philharmonic Orchestra.



## Misha Kaploukhii

Pianist and flautist Misha Kaploukhii is an alumnus of the Moscow Gnessin College of Music, where he studied piano with Mikhail Egiazarian. Misha is an RCM Award Holder currently studying for a Bachelor of Music with Ian Jones. He has also gained inspiration from lessons and masterclasses with musicians such as Claudio Martínez Mehner, Dmitri Bashkirov, Jerome Lowenthal and Konstantin Lifschitz. Misha already has experience of performing with orchestras internationally and his overall repertoire includes a wide range of solo and chamber music. Recently, Misha won the RCM Concerto Competition with Liszt's Second Piano Concerto and the International Ettlingen Piano Competition.

## Madeline Boreham

Madeline Boreham is studying for her Master's degree at the RCM under the tutelage of Patricia Rosario OBE and Caroline Dowdle, where she is an RCM Scholar supported by the Josephine Baker Trust. In 2019, she received third prize in the Brooks Van der Pump English Song Competition and made her English National Opera debut in Britten's *Noye's Fludde* as part of a collaboration with Theatre Royal Stratford East. Madeline recently received a commendation at the RCM Lieder Competition, was a finalist in the Joan Chissell Schumann Competition and received third place in the Lies Askonas Competition. Madeline has performed in masterclasses with Brindley Sherratt, Nicky Spence and Sir Thomas Allen. At the RCM, she performed in the chorus and covered the role of Mother in Mozart's *Die Zauberflöte* and was a member of the chorus in Humperdinck's *Hansel and Gretel*. Madeline will be performing the role of Diana in Offenbach's *Orpheus in the Underworld* at the RCM this term.

## Redmond Sanders

Baritone Redmond Sanders studies at the RCM under the tutelage of Tim Evans-Jones and is a Rhoddy-Voremberg Scholar. In September 2021 Redmond was cast as the Second Armed Man in the RCM's production of Mozart's *Die Zauberflöte*. Over the summer of 2022 he sang with Grange Park Opera as a member of the chorus in Wagner's *Der Fliegende Holländer*, and was a member of the chorus for Opera Rara in both Mercadante's *Il Proscritto* performed in the Barbican, and Offenbach's *La Princesse de Trébizonde* performed in the Queen Elizabeth Hall. Redmond has also performed oratorio works, most recently singing the baritone solo from Dvořák's *Mass in D* in Dublin. Future engagements include baritone soloist Durufle's *Requiem* in Dublin and singing the role of John Styx in the RCM's production of Offenbach's *Orpheus in the Underworld*.

## Mark Biggins

Mark Biggins is the Chorus Director of the Olivier-Award winning ensemble at the English National Opera. A versatile conductor of opera, choral and orchestral music, he has conducted the Norwegian Radio Symphony Orchestra, ENO orchestra, RCM Symphony Orchestra and BBC Singers, prepared choruses for Edward Gardner, Vasily Petrenko, Bernard Haitink and Jac van Steen, and worked as Assistant Conductor at ENO (Britten's *Paul Bunyan* and *Gloriana*, and Korngold's *Die tote Stadt*), West Green House Opera (Mozart's *Così fan tutte*), and Aldeburgh (Handel's *Acis, Galatea* e Polifemo). He made his European operatic debut with Muziektheater Hollands Diep with a new commission by Jan-Peter de Graaff. Anticipated debuts at the London Coliseum and Alexandra Palace Theatre were cancelled due to the pandemic. However, during lockdown Mark's work as a conductor and chorus director was broadcast on BBC Two and Sky Arts and in the past year he has collaborated with the LPO, RPO, the chorus of the Dutch National Opera, and the RCM Symphony Orchestra and Chorus

## Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

The RCM would like to thank the following orchestral coaches:

Gabrielle Lester (violin and tutti strings)

Terry Nettle (viola)

Timothy Walden (cello)

Sebastian Pennar (double bass)

Marie Lloyd (woodwind)

Jason Evans (brass)

Stephen Fitzpatrick (harp)

Mark Biggins (tutti strings; tutti woodwind, brass, percussion & harp; and tutti orchestra)

## **Violin I**

*Leora Cohen*  
Shoshanah Sievers  
Amy Huang  
Eliott Bougang  
Molin Han  
Ming Zeng  
Natasha Humphries  
Jane Park  
Eliza Nagle  
Mirjam Bartol  
Zea Hunt  
Chenmei Jiang  
Marsha Ford  
Tayfun Bomboz

## **Violin II**

*Emmanuel Webb*  
Mitzi Marley Clarke  
Lucy Holmes  
Greta Bommarito  
Can Cui  
Katie Mazur  
Maria Mamara  
Minyao Huang  
Masa Stopar  
Angelique Martinet  
June Lee  
Harry Nim

## **Viola**

*Lia Marcos e Melo*  
Ji Eun Park  
Jiaxin Yang  
Kuba Was  
Juan Marco Requena  
Shay Dyer  
Diego Bartolome  
Xinyue Kang  
Feimin Qiao

## **Cello**

*Clare Juan*  
Iza Stefanska  
Theodore Baujard  
Benjamin Jacobs  
Joshua Gray  
Nina Rivas  
Nok Him Chan  
Elizaveta Lessoun  
Jiwon Lee  
Emily Henderson

## **Double Bass**

*Will Duerden*  
Alexander Heather  
Daniil Margulis  
Ben Fosker  
Davide Scafarto  
James Francis

## **Flute**

*Carina Udriste*  
*Rebecca Park*  
Ida Li (pic)

## **Oboe**

*Federico Allegro*  
*Sasha Puller*  
Kara Battley (cor)

## **Clarinet**

*Michelle Hromin*  
*Rowan Jones*  
Rennie Sutherland (E flat)  
Isaac Prince (bass)

## **Bassoon**

*Francis Bushell*  
*Douglas McDonald*  
Joe Lyndley (contra)

## **Horn**

*Tom Findlay*  
Alexander Grinyer  
Lucas Boardman  
Derry Sowinski  
Hannah Spry

## **Trumpet**

*Evan Scott*  
Ucheena Cohen-Shah  
Ellena Teal

## **Trombone**

*Rhodri Thomas*  
Pau Hernandez  
Santamaria  
Jose Teixeira (bass)

## **Tuba**

Lucas Boylan

## **Timpani**

Murray Sedgwick

## **Percussion**

*Isaac Harari*  
Toril Azzalini  
Guy Courtie  
Juho Hwang

## **Harp**

*Annest Davies*  
Ansley Kan

## **Organ**

Alex Knight

Personnel correct at the  
time of going to print.

Italics denote section  
principals.

**Soprano**

Sara Belic  
 Naomi Boot\*  
 Lily Mo Browne\*  
 Katarzyna Bryl  
 Bella Blesh  
 Nadiia Chaichenko  
 Amy Chau  
 Alexandra Cooper\*  
 Saffron Doherty\*  
 Angelina Dorlin-  
     Barlow\*  
 Tanaka Dunbar  
     Ngwara  
 Abigail Eagar  
 Rosie Gill  
 Lori Grainger  
 Ellinor Heldt  
 Amy Heptinstall\*  
 Megan Hill  
 Jelena Horvat  
 Mirah Johnston  
 Natasha Keith  
 Aleksandra Korzeb  
 Lily Kutner\*  
 Hoi Ling Leung  
 Hannah Limbrick\*  
 Esme Loughlin-  
     Dickenson\*  
 Annie MacDonald  
 Ustinya Malinina\*  
 Phoebe Masters  
 Astrid Monten\*  
 Elise Nolte\*  
 Natasha Oldbury  
 Madeleine Perring\*  
 Xinrui Qian  
 Tia Radix-Callixte\*  
 Georgia Ridehalgh  
 Josephine Shaw  
 Nina Shih  
 Nicole Shim  
 Teodora Stankovic  
 Lin Sun  
 Viviana Taga-Radu  
 Meghan Thomson\*  
 Verena Tranker  
 Faith Tucker\*  
 Sophie Warner  
 Olivia Wild  
 Tiantian Wu  
 Catherine Zeng

**Alto**

Niamh-Keira Adams  
 Emily Ambrose  
 Emily Ames  
 Sunny Anderson  
 Rosemary Ball  
 Anastasia Barabanova  
 Siena Barr  
 Gabriella Bavetta  
 Siyu Chen  
 Catherine Cotter  
 Maya de Souza  
 Lin Deng  
 Xin Ge Dong  
 Imogen Edwards  
 Isabella Flynn  
 Lilah Forde  
 Viviane Ghiglini  
 Beste Gurkey  
 Lily Hesper-Dugdale  
 Magdalene Ho  
 Ayana Jaycox  
 Ellery Joyce  
 Kseniia Kalugina  
 Mariette Koens  
 Theodora Kopecka  
 Sin Yee Liew  
 Tahe-Lee Liiv  
 Ming Ma  
 Ariel McCall  
 Caterina Nevi  
 Hoi Yin Ng  
 Minh Nguyen  
 Maria Noskova  
 Rocio Ortega Lopez  
 Rebecca Pughe  
 Lucy Rowan  
 Grace Sibre  
 Clara Smith  
 Emily St Clair  
 Anna Walker  
 Rebecca West\*  
 Katharine Wing  
 Kailing Zhang  
 Zimo Zhang  
 Jiaqi Zhu

\*Semi Chorus

**Tenor**

Taylor Akin  
 Hugo Brady  
 Simon Brown  
 Ryan Collis  
 Henry Godwin  
 Jake Harris  
 Yang Hu  
 Edward Hyde  
 Thomas Law  
 Samuel Lee  
 Kei Lui  
 Pendo Masote  
 Brendan Mathieson  
 Joshua Mitchell-Rayner  
 Christopher Sabisky  
 Sophie Stevenson  
 Zexuan Sun  
 Erik Svensson  
 Nicolas Varela  
 Tristan Vermeulen  
 Zvezdan Vojvodic  
 Jack Wong  
 Shixing Yu  
 Xiangye Yuan  
 Albert Zhou

**Bass**

David Afzelius  
 David An  
 Benjamin Araujo  
 Robert Baird  
 Bertram Beaman  
 Gyaan Bhuyan  
 Lewis Blackwood  
 Alexander Boyd-Bench  
 Benjamin Carnell  
 Siu Fung Chan  
 Felix Collins  
 Mark Dangerfield  
 Theodore Day  
 Aleksandr Doronin  
 Adam Dougherty  
 Zachariah Everson  
 David Fraser  
 Elias Giulivi  
 Karl Guhl  
 Ethan Heidel  
 Adrian Henke  
 Oscar Horan  
 Max Hui  
 Cheuk Hung  
 Hyungun Hwang

Luca Imperiale  
 Lucian Kolar  
 Matthew Kosciecha  
 Hoi Kwok  
 Ethan Lieber  
 Yilin Liu  
 Can Lu  
 Thomas Luke  
 Ritchie Luo  
 Firoze Madon  
 Aaron Millar  
 Adam Milum  
 Simão Nobre  
 Marco Procacci  
 Elliot Randall  
 Gwydion Rhys  
 Francisco Ribeiro  
 Gabriel Rupp  
 Misha Ruzov  
 Nicholas Salerno  
 Christopher Sanderson  
 Jakub Scicinski  
 Leo Selleck  
 Thomas Shorthouse  
 Nok Si  
 Barnaby Silverstone  
 Liam Slabbert  
 Jamie Smith  
 Lars Stolpe  
 Scott Storey  
 Matthew Stringer  
 Alexander Wilton  
 Lok Yeung  
 Shing Yeung  
 Shengjun Yu  
 Houjin Zhang

The RCM would like to  
 thank the following  
 chorus coaches:

Jack Appleby  
 Avishka Edirisinghe

The RCM would like to  
 thank the following  
 rehearsal pianists:

Frasier Hickland  
 Daniel Adipradhana

## RCM STRING BAND

Wednesday 2 November 2022, 7.30pm | Amaryllis Fleming Concert Hall

**Mark Messenger** director

**Alix Vaillot-Szwarc** violin

**RCM String Band**

**RCM Junior Department Strings**

**Vaughan Williams** *The Lark Ascending*

**Vaughan Williams** *Fantasia on a Theme by Thomas Tallis*

**Shostakovich** *Chamber Symphony op 110a*

RCM string players perform side-by-side with talented young musicians from the RCM Junior Department in celebration of Vaughan Williams' 150th anniversary year.

Continuing this season's nature theme, Head of Strings, Mark Messenger, directs *The Lark Ascending* for solo violin and chamber orchestra, as well as the composer's timeless *Fantasia*, featuring two string orchestras which create an intricately woven musical texture. The second half of the programme is given over to Shostakovich's *Chamber Symphony*, dedicated to 'the victims of fascism and war'.

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

Junior Department  
Performers Platform

Hilary Sturt *specialist tutor*  
Atsuko Niki *piano*

Saturday 29 October 2022, 3pm  
Performance Studio

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- 3.00 Cecilia Committeri *piano* (pupil of Claudia Schurr)  
Moscowsky Virtuosity Study op72 no7 *Allegro energico* 2'  
Schumann Faschingsschwank aus Wien op 26  
    *ii Romanze iv Intermezzo* 6'
- 3.15 Jazz Quartet (Mornington Locket *tutor*)  
Simeon Lord *saxophone* Theo Moran *piano*  
Daniel Harrod *bass* Stephen Brown *drums*  
Brooks Bowman East of the Sun 5'  
Charlie Parker Confirmation 4.5'
- 3.30 Madeleine Murray *cello* (pupil of Michal Kaznowski)  
Schumann Adagio and Allegro op70 10'
- 3.45 Emilia Gahan *piano* (pupil of Richard Uttley)  
Gershwin The Man I Love 2.5'  
I Got Rhythm 2.5'

- 4.00 Clara Sherratt *piano* (pupil of Dina Parakhina)  
 Scriabin Deux Poèmes op32 Poème 5'  
 no1 in F-sharp major *Andante cantabile*  
 no 2 in D major *Allegro con eleganza on fiducia*  
 Mendelssohn arr Rachmaninov  
 A Midsummer Night's Dream op61 Scherzo 4.5'
- 4.15 Maddy Napier *cello* (pupil of Robin Thompson-Clarke)  
 Elgar Cello Concerto in E Minor op85 i *Adagio - Moderato* 8'
- 4.30 Arabella Thornton *violin* (pupil of Amy Tress)  
 Bruch Violin Concerto no 1 in G minor opus 26 i *Allegro Moderato* 9'
- 4.45 Aneka Vetter *viola* (pupil of Sarah-Jane Bradley)  
 York Bowen Viola Sonata no2 in F major i *Allegro Assai* 11'
- 5.00 Flora Clapham *violin* (pupil of Ani Schnarch)  
 Beethoven Violin Sonata 1 ii *Tema con variazioni* iii *Rondo* 11'



Royal College of Music Junior Department,  
 Prince Consort Road, London SW7 2BS  
 +44 (0) 20 7591 4334 | [jd@rcm.ac.uk](mailto:jd@rcm.ac.uk) | [www.rcm.ac.uk/junior](http://www.rcm.ac.uk/junior)

Miranda Francis *Head of Junior Programmes*  
 Ben Storey *Assistant Head of Junior Programmes*  
 Gill Redfern *Administrator* Molly Bevan *Administrative Coordinator*  
 John Mitchell *Performance Manager*





## RCM CHAMBER MUSIC

Tuesday 1 November, 1.05pm

Performance Studio

**Beethoven**  
(1770–1827)

Piano Sonata no 18 in E flat major op 31 no 3     20'  
*i*     *Allegro*  
*ii*     *Scherzo: Allegretto vivace*  
*iii*     *Menuetto. Moderato e grazioso*  
*iv*     *Presto con fuoco*

**Aidan Si** piano

**R Schumann**  
(1810–1856)

Cello Concerto in A minor op 129     11'  
*i*     *Nicht zu Schnell*

**Clare Juan** cello  
**Ilayda Oguz** piano

**Chopin**  
(1810–1849)

Ballade no 4 in F minor, op 52     11'

**Ilayda Oguz** piano

**Schnittke**  
(1934–1998)

Hymnus II     6'

**Him Chan** cello  
**Theodore Kwok** double bass

## Upcoming Events

### CHAMBER SPOTLIGHT: VOICES OF THE WHALE

Wednesday 2 November, 6pm

Performance Hall

Hear firm chamber music favourites alongside works you might not know in Chamber Spotlight, as we continue our varied programmes inspired by the natural world

Repertoire to include:

**Tenney** Swell Pieces

**Michael Hughes** Like Any Sinner (World Premiere)

**Crumb** Vox Balaenae (Voices of the Whale)

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Emma Adlard, Head of Philanthropy on **0207 591 4743** or at [emma.adlard@rcm.ac.uk](mailto:emma.adlard@rcm.ac.uk)



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Programme details correct at time of going to print.



CHAMBER SPOTLIGHT:  
VOICES OF THE WHALE

Wednesday 2 November, 6pm  
Performance Hall

## CHAMBER SPOTLIGHT: VOICES OF THE WHALE

Wednesday 2 November, 6pm, Performance Hall

**Tenney** Swell Pieces  
(1934–2006) *Swell Piece no 2: For Pauline Oliveros*  
*Swell Piece: For Alison Knowles*

20'

**Samuel Frith** flute  
**Alex Franklin** oboe  
**Connor Hargreaves** clarinet  
**Derry Sowinski** horn  
**Eva Serksnaite** bassoon  
**Masa Stopar** violin  
**Summer Brooks** viola  
**Joe Berry** viola  
**Him Chan** cello  
**James Francis** double bass

**Michael Hughes** Like Any Sinner (world premiere)  
(b 1992)

10'

**Alex Mackinder** conductor  
**Daniel Venglar** trumpet  
**Nicole Micheli** saxophone  
**Raphael Froissart** clarinet  
**Osman Tack** piano  
**Milligan Power** percussion

**Crumb** Vox Balaenae (Voices of the Whale)  
(1929–2022)

<i>i</i>	<i>Vocalise: For the Beginning of Time</i>
<i>ii</i>	<i>Variations on a Sea Theme: Sea Theme</i>
<i>iii</i>	<i>Variations on a Sea Theme: Archeozoic</i>
<i>iv</i>	<i>Variations on a Sea Theme: Proterozoic</i>
<i>v</i>	<i>Variations on a Sea Theme: Paleozoic</i>
<i>vi</i>	<i>Variations on a Sea Theme: Mesozoic</i>
<i>vii</i>	<i>Variations on a Sea Theme: Cenozoic</i>
<i>viii</i>	<i>Sea Nocturne: For the End of Time</i>

22'

**Hannah Gillingham** flute  
**Sam Weinstein** cello  
**Gin Tsai** piano

In the second of our nature-inspired Chamber Spotlight concert series, RCM chamber musicians perform contemporary, acoustically immersive works, each linked to the motion and sonic landscape of the sea.

We open with James Tenney's masterfully conceptual *Swell Pieces*. Tenney was originally a member of the 1960s avant-garde music scene in New York. Following a move to the California coast, he maintained contact with his peers in New York through his Postal Pieces – short scores and musical concepts scribbled on the back of postcards. Tonight's examples, two of his *Swell Pieces*, employ 'swell form' (an arched structure created from repetition and symmetry). Heard first tonight is the second Tenney composed, for composer Pauline Oliveros. It involves the swelling of the same note by each player, rhythmically independently of the others. We follow this with his original *Swell Piece*, for artist Alison Knowles, which instructs the ensemble to play successive, overlapping long notes, building in volume, then dying away. The lapping crescendos and decrescendos of each piece might be considered to recreate swelling surf.

Then follows RCM Doctoral student Michael Hughes' vivid new work, *Like Any Sinner*. The piece takes its name from the book *Twenty Years A Growing* (Fiche Blian ag Fás) by Maurice O'Sullivan (Muiris Ó Súilleabháin), which recounts O'Sullivan's childhood on the remote Irish Blasket Islands. A small community inhabited the Blasket Islands until the mid-20th century when it became uninhabitable. They spoke a unique Irish dialect and had a rich storytelling tradition. The English translation was made by Moya Llewelyn Davies and George Thomson, who lived on the Island and studied the language. *Like Any Sinner* finds its influence in the character of this translated language, as well as O'Sullivan's simple descriptions of the island's rugged beauty. Tonight's performance is prefaced by a reading from the book by conductor Alex Mackinder, and is one of a series of chamber works all with titles taken from *Twenty Years A Growing*.

We close with George Crumb's evocative masterpiece *Vox Balaenae* (*Voices of the Whale*). Commissioned by the New York Camerata in 1971, Crumb's inspiration was a tape recording of a humpback whale. It evokes the timelessness of the sea and its oldest creatures through its three sections: the opening, a *Vocalise* marked *For the Beginning of Time*; the central section, comprising a *Sea Theme* and five variations, each named after a geological era; and the final section, *For the End of Time*, denoted as a Nocturne and employing the use of crotales (antique cymbals). Throughout the work, the performers use a series of extended instrumental techniques, including the flautist singing into the flute whilst playing, strumming of the piano strings and use of a metal tool along them to mimic a seagull, cello harmonics, and whistling. This creates a rich, immersive soundscape which is deepened using blue stage lighting and black masks worn by the performers.

Anja Blackwell

## UPCOMING EVENTS

### HARLEM QUARTET

Thursday 3 November, 7.30 pm  
Performance Hall

Repertoire to include:

**Mozart** String Quartet in C major K 465 'Dissonance'

**George Walker** Lyric for Strings

**Kenji Bunch** The Still, Small Voice

**Oswaldo Golijov** The Last Round

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## RCM SCHOLARSHIPS

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## RCM STRING BAND

Wednesday 2 November 2022, 7.30pm

Amaryllis Fleming Concert Hall

Mark Messenger director

Alix Vaillot-Szwarc violin

RCM String Band

RCM Junior Department Strings



## RCM STRING BAND

Wednesday 2 November 2022, 7.30pm | Amaryllis Fleming Concert Hall

Mark Messenger director  
Alix Vaillot-Szwarc violin  
RCM String Band  
RCM Junior Department Strings

Vaughan Williams (1872–1958)	Fantasia on a Theme by Thomas Tallis	15'
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Vaughan Williams	The Lark Ascending	13'
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### INTERVAL

Shostakovich (arr Barshai) (1906–1975)	Chamber Symphony op 110a	22'
	<i>i Largo</i>	
	<i>ii Allegro molto</i>	
	<i>iii Allegretto</i>	
	<i>iv Largo</i>	
	<i>v Largo</i>	



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Programme details correct at time of going to print.

This year marks the 150th anniversary of the birth of one of Britain's most significant composers, RCM alumnus and professor, Ralph Vaughan Williams. Holding a special place at the heart of the College, throughout the year RCM musicians have celebrated and explored several of his symphonic and chamber works, alongside those of composers that he taught at the RCM. This evening the celebration continues with *Fantasia on a Theme by Thomas Tallis*, where the String Band is joined by gifted musicians from the RCM Junior Department, and his immensely popular work for solo violin and orchestra.

Vaughan Williams wrote his *Fantasia* following a commission from the Three Choirs Festival in 1910. The work was based on a melody by influential Tudor composer Thomas Tallis. Vaughan Williams discovered Tallis' theme – a beautiful Phrygian mode melody from his 1567 collection of psalm settings *Nine Tunes for Archbishop Parker's Psalter* – while editing *The English Hymnal* for the Church of England. Inspired by his recent orchestration studies with Ravel in Paris, Vaughan Williams scored the work for a full string section from which the section leaders emerge as a solo quartet, and a smaller group of nine players. The spatial separation of each group creates an atmospheric antiphonal effect. Following its London premiere in 1913, Vaughan Williams withdrew it for considerable revision. The work has since been recognised as a triumph and frequently performed.

At the outbreak of the First World War, Vaughan Williams was working on a duet for violin and piano inspired by George Meredith's poem *The Lark Ascending*. The Skylark, the subject of many great musical and literary works, is a quintessential feature of British farm and moorland and unmistakable when in its distinctive song-flight; rising almost vertically, effortlessly singing, before descending back down to earth.

*He rises and begins to round,  
He drops the silver chain of sound,  
Of many links without a break,  
In chirrup, whistle, slur and shake.*

*For singing till his heaven fills,  
'Tis love of earth that he instils,  
And ever winging up and up,  
Our valley is his golden cup  
And he the wine which overflows  
to lift us with him as he goes.*

*Till lost on his aerial rings  
In light, and then the fancy sings.*

Twelve lines from George Meredith's 122-line poem *The Lark Ascending* (1881)

With the beautiful soaring violin representing the Skylark, this nostalgic piece captures the magnificent image of the rolling British countryside. The composer reworked the duet for solo violin and orchestra after the war and this version has gone on to become one of the country's favourite classical pieces. Both were dedicated to the violinist Marie Hall (1884–1956), who premiered the orchestral version in the Queen's Hall in London in 1921, conducted by RCM professor and champion of British music Sir Adrian Boult.

In the summer of 1960 Shostakovich travelled to Dresden to work on a score for Soviet-East German film *Five Days, Five Nights* recalling the story of Soviet soldiers searching for valuable paintings stolen by the Nazis. Deeply moved by the sight of the ravaged city and experiencing depression after being put under pressure to become a member of the Communist Party, Shostakovich instead wrote his Eighth String Quartet which he dedicated 'In memory of victims of fascism and war'. There are also indications the work had an autobiographical meaning; in a letter to his friend Isaak Glickman, Shostakovich wrote 'When I die, it's hardly likely that someone will write a quartet dedicated to my memory. So I decided to write it myself'. The quartet contains references to the composer's other works including his First and Fifth Symphonies and his Piano trio in E minor, and also features his signature motif, D S C H, a musical abbreviation of 'Dmitri Shostakovich'. This powerful and moving quartet was arranged for string orchestra by the conductor Rudolf Barshai.

## Mark Messenger

Mark Messenger has had a broad and varied career. However, one will not find here any competition accolades as he suspects that the Olympic sport of trying to play better than another artist is inherently flawed.

His love of music and the human connection it offers has meant he has shared the concert platform with some remarkable musicians – amongst others, Lord Yehudi Menuhin, Ivry Gitlis, Maxim Vengerov, Bernard Greenhouse, Natalie Clein, Raphael Wallfisch, Thomas Carroll, Yonty Solomon, Howard Shelley, John Lill, Dame Thea King, Michael Collins, Chris Garrick and Sir John Dankworth – and some incredible students. He hopes that these connections, some of which are fleeting, and others which last for decades, have in some way affected these people to the same extent as he has been transformed by them.

He has taken great pleasure from over three decades of string quartet playing, travelling across the world to teach, conduct and from his role as Head of Strings at the Royal College of Music. As long as his exploration of life and music continues to provide such human experiences he will continue the journey with travelling companions from any walk of life.

## Alix Vaillot-Szwarc

20-year-old French violinist Alix Vaillot-Szwarc began her studies in Montpellier, then the Paris Conservatoire studying with Suzanne Gessner, followed by the Yehudi Menuhin School with Akiko Ono. She is currently an undergraduate at the RCM where she has a full scholarship supported by the ABRSM. She is taught by Itzhak Rashkovsky. Alix has participated in masterclasses with world-renowned teachers including Maxim Vengerov, Mihaela Martin, Tatiana Samouil, Roland Daugareil, Dora Schwarzberg and Natasha Boyarsky. An enthusiastic chamber musician, she has performed in many festivals such as the Festival les Nuits Pianistiques, Festival d'Aix-en-Provence and Festival Ravel where she was awarded le prix du musée Bayonne. She has also played as a soloist with the Royal Chamber Orchestra of Wallonia and the Tchaikovsky Camerata. Her competition successes include the major prize in the Valsesia Musica Competition, first prize in the Malta International Music Competition, and Prix d'honneur and first prize in the Léopold Bellan Competition. Alix is grateful for the loan of a violin from Florian Leonhard Fine Violins.

## **RCM String Band**

The core of the Royal College of Music String Band comprises the new undergraduate bowed string players. The ensemble brings together the most talented students from a wide variety of continents and backgrounds. Within this, the ethos of chamber musicianship and of being a soloist within an ensemble is explored. Rehearsal periods are short and intense, and much of the educational experience is developed through repeated performances. Standards and expectations are high, and individual responsibility is a key component. Since its creation, the RCM String Band has been much in demand and now has a busy concert schedule. The String Band is invited annually to perform at the Worshipful Company of Musicians' evensong at St Paul's Cathedral.

## **RCM Junior Department Strings**

Since its inception the RCM Junior Department has evolved to meet the musical needs of its students and adapted to the changing educational and musical landscape. RCMJD provides a programme designed to prepare students for musical life in the 21st century, aiming to produce happy, successful, healthy, entrepreneurial and flexible young musicians who can meet the ever changing demands of the profession. This academic year over £225,000 of bursary support is being accessed by families where there is the most need, furthering the RCM's mission to offer an inspirational learning experience for all, regardless of financial means. Around 350 five to 18 year olds currently attend the RCMJD every Saturday travelling to College from as far afield as the Channel Islands, Germany, Wales, Yorkshire and East Anglia, in addition to the Home Counties. A typical RCMJD day will include first and second study instrumental/composition lessons, orchestral training, choral and musicianship training, and chamber ensemble rehearsals.

## **Royal College of Music**

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## RCM String Band

### Violin I

*Jelena Horvat*  
Sara Belic  
Emily St Clair  
Maria Noskova  
Kseniia Kalugina  
Niamh Adams  
Jada Marsh

### Violin II

*Gabriella Bavetta*  
Grace Sibre  
Maya de Souza  
Emily Ames  
Ayana Jaycox  
Chris Sanderson  
Pendo Masote

### Viola

*Rocio Ortega Lopez*  
Scott Storey  
Hugo Svensson  
Katharine Wing

### Cello

*Sam Hwang*  
Catherine Cotter  
Lilah Forde  
Alex Boyd-Bench  
Anita Zhang  
Benjamin Carnell

### Double Bass

*Theodore Kwok*  
Sam Lee

### Flute

*Viviane Ghiglino*  
Lucy Rowan

### Oboe

*Becky Pughe*

### Clarinet

*Lily Hesper-Dugdale*  
Ming Ma

### Bassoon

*Janice Chui*  
Phoebe Masters

### Horn

*Oscar Horan*  
Elias Giulivi

### Percussion

Sophie Stevenson

## RCMJD Strings

### Violin I

*Frankie Davies*  
Anabel Hannay

### Violin II

*Rhys Evans*  
Clio Harwood

### Viola

*Anneka Vetter*  
Annabel Marshall

### Cello

*Haru Ogiwara*  
Maddy Napier

### Double Bass

Colin Kang

Personnel correct at the  
time of going to print.

Italics denote section  
principals.

The RCM would like to  
thank the following  
orchestral coach:

Johannes Marmen (RCM  
String Band)  
Jacques Cohen (RCMJD  
Strings)

## ORCHESTRAL MASTERWORKS: HOLLYWOOD THEN AND NOW

Thursday 3 November, 7.30pm Amaryllis Fleming Concert Hall

**Ben Palmer** conductor

**RCM Philharmonic**

**Newman** 20th Century Fox Fanfare

**Korngold** Kings Row Prelude

**Herrmann** Overture: Citizen Kane

**Steiner** Casablanca Suite

**E Bernstein** Overture: The Ten Commandments

**Herrmann** Vertigo Prelude

**John Williams** Jaws Suite

**John Williams** Star Wars Main Title

**Goldsmith** Star Trek: The Motion Picture – Main Theme

**Alan Silvestri** Back to the Future Suite

Experience the music of Hollywood's most memorable movies in this captivating concert.

With something for all cinema goers, the RCM Philharmonic takes you on a journey to outer space with the iconic *Star Wars* and *Star Trek* themes, tells the enduring story of the struggle between love and the greater good in *Casablanca*, and sends chills with the formidable depiction of the ocean's most famous Great White with music from *Jaws*.

Looking for a family-friendly performance? Music lovers of all ages can join in at our film music Family Concert on Sunday 6 November.

Tickets: £5, £8

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



CHAMBER SPOTLIGHT:  
VOICES OF THE WHALE

Wednesday 2 November, 6pm  
Performance Hall



## CHAMBER SPOTLIGHT: VOICES OF THE WHALE

Wednesday 2 November, 6pm, Performance Hall

**Tenney** Swell Pieces  
(1934–2006) *Swell Piece no 2: For Pauline Oliveros*  
*Swell Piece: For Alison Knowles*

20'

**Samuel Frith** flute  
**Alex Franklin** oboe  
**Connor Hargreaves** clarinet  
**Henry Hui** horn  
**Joe Lyndley** bassoon  
**Masa Stopar** violin  
**Summer Brooks** viola  
**Him Chan** cello  
**Lydie Horsford** double bass

**Michael Hughes** Like Any Sinner (world premiere)  
(b 1992)

10'

**Alex Mackinder** conductor  
**Daniel Venglar** trumpet  
**Nicole Micheli** saxophone  
**Raphael Froissart** clarinet  
**Osman Tack** piano  
**Milligan Power** percussion

**Crumb** Vox Balaenae (Voices of the Whale)  
(1929–2022)

i	<i>Vocalise: For the Beginning of Time</i>
ii	<i>Variations on a Sea Theme: Sea Theme</i>
iii	<i>Variations on a Sea Theme: Archeozoic</i>
iv	<i>Variations on a Sea Theme: Proterozoic</i>
v	<i>Variations on a Sea Theme: Paleozoic</i>
vi	<i>Variations on a Sea Theme: Mesozoic</i>
vii	<i>Variations on a Sea Theme: Cenozoic</i>
viii	<i>Sea Nocturne: For the End of Time</i>

22'

**Hannah Gillingham** flute  
**Sam Weinstein** cello  
**Gin Tsai** piano

In the second of our nature-inspired Chamber Spotlight concert series, RCM chamber musicians perform contemporary, acoustically immersive works, each linked to the motion and sonic landscape of the sea.

We open with James Tenney's masterfully conceptual *Swell Pieces*. Tenney was originally a member of the 1960s avant-garde music scene in New York. Following a move to the California coast, he maintained contact with his peers in New York through his Postal Pieces – short scores and musical concepts scribbled on the back of postcards. Tonight's examples, two of his *Swell Pieces*, employ 'swell form' (an arched structure created from repetition and symmetry). Heard first tonight is the second Tenney composed, for composer Pauline Oliveros. It involves the swelling of the same note by each player, rhythmically independently of the others. We follow this with his original *Swell Piece*, for artist Alison Knowles, which instructs the ensemble to play successive, overlapping long notes, building in volume, then dying away. The lapping crescendos and decrescendos of each piece might be considered to recreate swelling surf.

Then follows RCM Doctoral student Michael Hughes' vivid new work, *Like Any Sinner*. The piece takes its name from the book *Twenty Years A Growing* (Fiche Blian ag Fás) by Maurice O'Sullivan (Muiris Ó Súilleabháin), which recounts O'Sullivan's childhood on the remote Irish Blasket Islands. A small community inhabited the Blasket Islands until the mid-20th century when it became uninhabitable. They spoke a unique Irish dialect and had a rich storytelling tradition. The English translation was made by Moya Llewelyn Davies and George Thomson, who lived on the Island and studied the language. *Like Any Sinner* finds its influence in the character of this translated language, as well as O'Sullivan's simple descriptions of the island's rugged beauty. Tonight's performance is prefaced by a reading from the book by conductor Alex Mackinder, and is one of a series of chamber works all with titles taken from *Twenty Years A Growing*.

We close with George Crumb's evocative masterpiece *Vox Balaenae* (*Voices of the Whale*). Commissioned by the New York Camerata in 1971, Crumb's inspiration was a tape recording of a humpback whale. It evokes the timelessness of the sea and its oldest creatures through its three sections: the opening, a *Vocalise* marked *For the Beginning of Time*; the central section, comprising a *Sea Theme* and five variations, each named after a geological era; and the final section, *For the End of Time*, denoted as a Nocturne and employing the use of crotales (antique cymbals). Throughout the work, the performers use a series of extended instrumental techniques, including the flautist singing into the flute whilst playing, strumming of the piano strings and use of a metal tool along them to mimic a seagull, cello harmonics, and whistling. This creates a rich, immersive soundscape which is deepened using blue stage lighting and black masks worn by the performers.

Anja Blackwell

## UPCOMING EVENTS

### HARLEM QUARTET

Thursday 3 November, 7.30 pm  
Performance Hall

Repertoire to include:

**Mozart** String Quartet in C major K 465 'Dissonance'

**George Walker** Lyric for Strings

**Kenji Bunch** The Still, Small Voice

**Oswaldo Golijov** The Last Round

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Emma Adlard, Head of Philanthropy on **0207 591 4743** or at [emma.adlard@rcm.ac.uk](mailto:emma.adlard@rcm.ac.uk).



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Programme details correct at time of going to print.



# HARLEM QUARTET

Thursday 3 November, 7.30pm  
Performance Hall

## HARLEM QUARTET

Thursday 3 November, 7.30pm, Performance Hall

**Mozart** String Quartet in C major K 465 'Dissonance' 28'  
(1756–1791)

### Harlem Quartet

Ilmar Gavilan violin I

Melissa White violin II

Jaime Amador viola

Felix Umansky cello

**George Walker** Lyric for Strings 6'  
(1922–2018)

### Harlem Quartet

**Kenji Bunch** The Still, Small Voice 6'  
(b 1973)

**Harlem Quartet** Quartet One

**Alexandra Peel** violin I: Quartet Two

**Masa Stopar** violin II: Quartet Two

**Declan Wicks** viola: Quartet Two

**Jesse Yu** cello: Quartet Two

**Oswaldo Golijov** The Last Round 14'  
(b 1960)  
*i Movido, urgente*  
*ii Deaths of the Angel. Lentissimo*

**Harlem Quartet** Quartet One

**Polina Makhina** violin I: Quartet Two

**Maria Jaszewska** violin II: Quartet Two

**Leon Chakrabarti** viola: Quartet Two

**Emily Henderson** cello: Quartet Two

**Daniil Margulis** double bass

## Harlem Quartet

New York-based Harlem Quartet, currently Quartet in Residence at Montclair State University in Montclair, New Jersey, and serving a three-year residency London's Royal College of Music, has been praised for its 'panache' by *The New York Times* and hailed in the *Cincinnati Enquirer* for 'bringing a new attitude to classical music, one that is fresh, bracing and intelligent.' It has also won plaudits from such veteran musicians as Grammy-winning woodwind virtuoso Ted Nash of the Jazz at Lincoln Center Orchestra, who declared in a May 2018 *Playbill* article, 'Harlem Quartet is one of the greatest string quartets I have ever heard. They can play anything.' Since its public debut at Carnegie Hall in 2006, the ensemble has thrilled audiences and students in 47 states as well as in the UK, France, Belgium, Brazil, Panama, Canada, Venezuela, Japan, and South Africa.

Harlem Quartet has three distinctive characteristics: diverse programming that combines music from the standard string quartet canon with jazz, Latin, and contemporary works; a collaborative approach to performance that is continually broadening the ensemble's repertoire and audience reached through artistic partnerships with other musicians from the classical and jazz worlds; and an ongoing commitment to residency activity and other forms of educational outreach. The quartet's mission is to advance diversity in classical music, engaging young and new audiences through the discovery and presentation of varied repertoire that includes works by minority composers. Passion for this work has made the quartet a leading ensemble in both educational and community engagement activities.

Harlem Quartet was founded in 2006 by The Sphinx Organization, a national non-profit dedicated to building diversity in classical music and providing access to music education in unprivileged communities. In 2013 the quartet completed its third and final year in the Professional String Quartet Training Program at New England Conservatory, under the tutelage of Paul Katz, Donald Weilerstein, Kim Kashkashian, Miriam Fried, and Martha Katz.

The Harlem Quartet Residency is generously supported by Victoria, Lady Robey OBE HonRCM.

## UPCOMING EVENTS

### CHAMBER SPOTLIGHT: APPALACHIAN SPRING

Wednesday 9 November, 7.30pm

Performance Hall

Repertoire to include:

**Caroline Shaw** Entr'acte for String Quartet

**Dvořák** String Quintet no 3 in E flat major op 97

**Bernstein** Sonata for Clarinet and Piano

**Copland** Appalachian Spring

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

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Programme details correct at time of going to print.



**ORCHESTRAL MASTERWORKS:  
HOLLYWOOD THEN AND NOW**

Thursday 3 November 2022, 6pm

Amaryllis Fleming Concert Hall

Ben Palmer conductor

RCM Philharmonic





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## ORCHESTRAL MASTERWORKS: HOLLYWOOD THEN AND NOW

Thursday 3 November 2022, 6pm | Amaryllis Fleming Concert Hall

**Ben Palmer** conductor  
**RCM Philharmonic**

<b>Newman</b> (1900–1970)	20th Century Fox Fanfare	1'
<b>Korngold</b> (1897–1957)	Prelude: Kings Row	3'
<b>Herrmann</b> (1911–1975)	Overture: Citizen Kane	3'
<b>Steiner</b> (1888–1971)	Casablanca Suite	7'
<b>E Bernstein</b> (1922–2004)	Overture: The Ten Commandments	5'
<b>Herrmann</b>	Prelude: Vertigo	4'
<b>Goldsmith</b> (1929–2004)	Star Trek: The Motion Picture – Main Theme	3'
<b>John Williams</b> (b 1932)	Jaws Suite	7'
<b>John Williams</b>	Star Wars Main Title	5'
<b>Alan Silvestri</b> (b 1950)	Back to the Future Suite	7'

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of music from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. Past and forthcoming conductors include Martin André, Martyn Brabbins, Jac van Steen and Chloé van Soeterstède. Preparations for concerts usually take place over three days, and include intensive sectional and tutti rehearsals, often led by principal players from the London orchestras. The orchestra regularly performs concerts for schools as part of the RCM Sparks programme. Its concerts are also broadcast live and on demand to an international audience online.

Experience the music of Hollywood through the ages with some of the most memorable movie scores. Amongst a number of plots, the RCM Philharmonic takes you on a journey to outer space, tells the enduring story of the struggle between love and the greater good, and sends chills with the formidable depiction of the ocean's most famous Great White.

The concert aptly opens with the familiar Fox Fanfare, written by Alfred Newman in 1933. His Fanfare and the famous Fox logo were almost phased out by the mid-1970s until film maker George Lucas revived these iconic concepts for his *Star Wars* films. The *Main Title* was essentially an extension of this fanfare played at the beginning of every *Star Wars* film. Williams suggested the majestic theme represented heroism and adventure, and scripts referred to it as 'war drums' which segued directly into music created specifically for each film. Later in the programme you will hear another inspiration for William's famous score, Erich Wolfgang Korngold's Prelude from *Kings Row* (1942), a film about sin and human failings. Influenced by Williams' exploration into space, Jerry Goldsmith's *Star Trek* theme written in 1979 evokes the Enterprise cutting a path through the stars. Also from the 1970s, Williams' fearsome music for *Jaws* demonstrated how just two notes can be so terrifying. Williams described this motif as 'grinding away at you, just as a shark would do, instinctual, relentless, unstoppable'.

The RCM Philharmonic also performs music from the 1940s and 50s: Max Steiner's Suite comprises various melodies from the film *Casablanca* (1942), including the Nazi drinking song *Die Wacht am Rhein* and *As Time Goes By*. One of Hollywood's most prolific writers Elmer Bernstein was asked by the famed film director and producer Cecil B de Mille to write a score for his epic religious four-hour picture, *The Ten Commandments* (1956). It was highly Romantic, written for full symphony orchestra with additional unfamiliar instruments including the shofar and theremin. Bernard Herrmann was renowned for his ground-breaking scores for films with hard hitting storylines including his very first, *Citizen Kane* (1941). The film, produced by, directed by and starring Orson Welles, deals with

the rise and fall of a newspaper magnate, Charles Foster Kane. Alfred Hitchcock's classic *Vertigo* (1958) tells the story of Scottie, a policeman with a fear of heights; its ostinato melody from the Prelude establishes the theme of spirals, mirrors and obsession.

To conclude the concert, hear music from the 1985 much-loved time-travel adventure *Back to the Future*, Alan Silvestri's score seamlessly fitting in with different areas of popular culture and Marty McFly's crazy journey.

## **Ben Palmer**

Entering his sixth year as Chief Conductor of the Deutsche Philharmonie Merck in Darmstadt, Ben Palmer is also Chief Conductor of Babylon Orchester Berlin, and Artistic Director of Covent Garden Sinfonia. This season sees debuts with the Aalborg, Antwerp, City of Birmingham, and Montreal Symphony orchestras, the BBC Proms with the BBC Scottish Symphony Orchestra, and the Arctic Philharmonic. He works regularly with the Hallé, Royal Liverpool Philharmonic, Deutsches Filmorchester Babelsberg, Pilsen Philharmonic, and Grimethorpe Colliery Band.

He can often be heard on Radio Three conducting the BBC Singers and orchestras. Other recent guest conducting engagements include the Heidelberger Sinfoniker, Hong Kong Philharmonic, Sinfonietta de Lausanne, Sinfonietta Riga, and Royal Philharmonic and Royal Scottish National orchestras. He has made recordings with the NDR Radiophilharmonie, BBC Concert Orchestra, BBC NOW, and Deutsches Kammerorchester Berlin.

Personally authorised by John Williams to conduct his film scores in concert, and acclaimed by Hans Zimmer as 'a masterclass in conducting', he is one of Europe's most sought-after specialists in conducting live to picture. Regularly invited to appear at the Royal Albert Hall with films such as *Jurassic Park*, *ET the Extra-Terrestrial*, *Home Alone* and *Brassed Off*, his repertoire of more than 35 films includes *Back to the Future*, *Beauty and the Beast*, *Casablanca*, *Casino Royale*, *Harry Potter*, *Jaws*, *Psycho*, *Raiders of the Lost Ark*, *Skyfall*, *Star Wars*, and *Under the Skin*. He is one of the world's leading silent film conductors, regularly performing such fiendishly difficult scores as *Metropolis*, *Modern Times* and *The Gold Rush*, and appearing at festivals such as Le Giornate del Cinema Muto and La Biennale de Venezia.

## Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

The RCM would like to thank the following orchestral coaches:

Ben Palmer (tutti strings)  
Gabrielle Lester (tutti strings)  
Marie Lloyd (woodwind)  
Gerry Ruddock (brass)  
Paul Stoneman (percussion)

**Violin I**

*David Nebel*  
Bronte Vlashi  
Luisa Schwegler  
Natasha Sutanto  
Catherine Alsey  
Sally Aiko Dando  
Faye Lam  
Aries Chow  
Sharon Zhou  
Anya Robins  
Angele Sevestre  
Huiduo Xu  
Homan Woo

**Violin II**

*Jessica Meakin*  
Betania Johnny  
Isabella Azima  
AmyJo Gilbert  
Piotr Burda-Zwolinski  
Abbie Chan  
Alice Dring  
Tom Wilson  
Hilde Jentsch  
Vicky Chan  
Qintong Zhou  
Macie Wallis

**Viola**

*Sam Scheer*  
Albert Zhou  
Rosie Rowe  
Jesse Francis  
Laura Young  
Yuqi Sun  
Kuba Was  
Anastasia Sofina

**Cello**

*Anna Crawford*  
Eleonore Bernhardt  
James Dew  
Jennifer Hui  
Pei Xie  
Junyao Hou  
Alina Maries-Reim  
Carys Underwood

**Double Bass**

*Ben Fosker*  
Lydie Horsford  
Isabel Garcia  
Davide Scafarto  
Yat Hei Lee

**Flute**

*Billy Hui*  
Margot Pommellet  
Leila Hooton (pic)

**Oboe**

*Katherine Farnden*  
Jin Fu  
Patricia Gomes (cor)

**Clarinet**

*Rennie Sutherland*  
Alexander McDonald  
Siena Barr  
Hannah Shimwell (bass)  
Connor Hargreaves (bass)

**Bassoon**

*Keane Lui*  
Taylor Akin  
Joe Lyndley (contra)

**Horn**

*Devin Reddy*  
Hannah Spry  
Beatriz Vila  
Amelia Lawson  
Leo Glenister

**Trumpet**

*Katie Bannister*  
Rebecca Strentz  
Stone Tung  
Olivia Wild  
Ed Smith

**Trombone**

*Jamie Tweed*  
Ben Holford  
Max Pritchard  
David Anton (bass)

**Tuba**

Nathan Mansell  
Josh Allen

**Timpani**

Guy Courtie

**Percussion**

*Gregor Thomson*  
Hoi Yin Ng  
Clara Smith  
Beste Gurkey  
Lewis Blackwood

**Harp**

*Haley Kwai*  
Emily Sullivan

**Piano/Celeste**

Yesong Jung  
Julia Metzmacher

Personnel correct at the  
time of going to print.

Italics denote section  
principals.

## MARTYN BRABBINS CONDUCTS THE RCM SYMPHONY ORCHESTRA

Thursday 17 November 2022, 7.30pm | Amaryllis Fleming Concert Hall

**Martyn Brabbins** conductor

**Daniel Hogan** conductor\*

**RCM Symphony Orchestra**

**Judith Weir** *Heroic strokes of the bow*

**Anian Wiedner** *Sesquialtera* (world premiere)\*

**Shostakovich** Symphony no 11 in G minor op 103

Prince Consort Professor of Conducting Martyn Brabbins leads the RCM Symphony Orchestra in a concert of contrasting and vivid works.

Master of the Queen's Music Judith Weir was inspired by a painting of violin bows and pegs by Paul Klee for her energetic piece *Heroic strokes of the bow*. The orchestra follows this with the world premiere of *Sesquialtera*. Written by RCM Concerto Competition winner Anian Wiedner, this symphonic work has a prominent role for the organ; its title, *Sesquialtera*, derives from the name of a 'mixture' organ stop.

To conclude, hear Shostakovich's cinematic Eleventh Symphony, a piece evoking the tragedy of the 1905 revolution. The intense music is considered a poignant reflection on history, depicting the anguish and cries of the impoverished people.

Tickets: £15, £20; £10 under 35

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



ROYAL  
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OF MUSIC

*London*

## MUSIC IN THE MUSEUM

Friday 4 November, 12.30pm

Museum Gallery

**Matteis**

(c. 1650–1713)

Aryrs for the Violin

*i Preludio and passagio rotto*

5'

**Amy Huang** violin

**JS Bach**

(1685–1750)

Violin Sonata no 2 in A minor BWV 1003

*i Grave*

*ii Fuga*

*iii Andante*

*iv Allegro*

20'

**Jelena Horvat** violin

**Byrd**

(1539–1623)

Pavan and Galliard MB 4

4'

**Paul Mnatsakanov** harpsichord

**Marchand**

(1669–1732)

Suite en ré mineur

*i Prélude*

*ii Allemande*

*iii Courante*

*iv Sarabande*

*v Gigue*

*vi Chaconne*

18'

**Apolline Khou** harpsichord



## Upcoming Events

### CHAMBER SPOTLIGHT: APPALACHIAN SPRING

Wednesday 9 November, 7.30pm

Performance Hall

Hear chamber music favourites alongside works you might not know in Chamber Spotlight, with this concert inspired by American landscapes.

Repertoire to include:

**Caroline Shaw** Entr'acte for String Quartet

**Dvořák** String Quintet no 3 in E flat major op 97

**Bernstein** Sonata for Clarinet and Piano

**Copland** Appalachian Spring

Tickets: £5

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# ORGAN INTERLUDES: MATT WEST

Friday 4 November, 6pm

Amarillys Fleming Concert Hall

## ORGAN INTERLUDES: MATT WEST

Friday 4 November, 6pm | Amarillys Fleming Concert Hall

<b>JS Bach</b> (1685–1750)	Trio Sonata no 4 in E minor BWV 528	12'
	<i>i Adagio - vivace</i>	
	<i>ii Andante</i>	
	<i>iii Un poco allegro</i>	

Adagio, Toccata and Fugue in C major BWV 564 16'

<b>Liszt</b> (1811–1886)	Fantasia and Fugue on the theme B-A-C-H S529/R22	13'
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**Matt West** organ

### Matt West

Organist Matt West is currently in his third year of studying for a Bachelor of Music in performance at the Royal College of Music, where he cultivates a particular performance interest in late Romantic French and German music. Influenced from a young age by a very musical family, he began to study the organ at Wantage Parish Church, and continued during his A levels at Chetham's school of Music, under Christopher Stoke. There, he became Junior Organ Scholar at the Cathedral. Matthew regularly assists the Wantage Parish by accompanying services on the organ, as well as taking part in many recitals and accompanying Wanstead's St Lady of Lourdes choir in Sunday services. His proudest musical achievement so far is accompanying the Christmas concert for Chetham's in Manchester Cathedral in 2020.



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ROYAL

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## Junior Department Performers Platform

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 5 November 2022, 3pm  
Performance Studio

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at [www.rcm.ac.uk](http://www.rcm.ac.uk).* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

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- 3.00 Smera Sachin *piano* (pupil of Juliet Edwards)  
Bartok Rondo no1 from Three Rondos on Folk Tunes 3'  
Poulenc Novelette no3 in E minor on a Theme of Manuel de Falla 2.5'
- 3.09 Adele Agwu Kalu *viola* (pupil of Karen Bradley)  
Vaughan Williams Christmas Dance 3'
- 3.15 Ziwei Wang *piano* (pupil of Konstantin Lapshin)  
Rachmaninov Prelude in G# minor op32 no12 2.5'  
Rachmaninov Moments Musicaux op16 no4 in E minor 3.5'  
Liszt La Campanella 6.5'
- 3.30 Youer Chen *piano* (pupil of Emma Covill)  
Grovlez Les Marionnettes 3'  
Maykapar Petites Variations op8 no14 3'
- 3.38 Maxine Chu *trombone* (pupil of Ruth Molins)  
Handel arr Mowatt Aria from The Water Music 3'

3.45	Jessica Elliott <i>viola</i> (pupil of Emily Pond) Campagnoli Viola Caprice no1 op22	3'
4.00	Alma Silvera <i>cello</i> (pupil of Joely Koos) Squire Tzig Tzig	5'
4.15	Evelyn Yang <i>cello</i> (pupil of Alexander Boyarsky) Haydn Cello Concerto in C iii <i>Allegro Molto</i>	7'
4.30	Catherine Bennett <i>violin</i> (pupil of Simon Smith) Beethoven Violin Sonata in E Flat op12 no3 i <i>Allegro con spirito</i>	8'
4.45	Chloe Prins <i>violin</i> (pupil of Simon Smith) Chausson Poeme	10'
5.00	Riya Hamie <i>cello</i> (pupil of Michal Kaznowski) Dutilleux Trois strophes sur le nom de Sacher <i>i un poco indeciso ii andante sostenuto iii vivace</i>	9'



Royal College of Music Junior Department,  
Prince Consort Road, London SW7 2BS  
+44 (0) 20 7591 4334 | [jd@rcm.ac.uk](mailto:jd@rcm.ac.uk) | [www.rcm.ac.uk/junior](http://www.rcm.ac.uk/junior)

Miranda Francis *Head of Junior Programmes*  
Ben Storey *Assistant Head of Junior Programmes*  
Gill Redfern *Administrator* Molly Bevan *Administrative Coordinator*  
John Mitchell *Performance Manager*







**R O Y A L**

**C O L L E G E**

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*London*

## Junior Department Soloists Concert

Saturday 5 November 2022, 5.30pm  
Performance Hall

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Jane Lee <i>violin</i> Schumann (1810-1856)	Sonata in A Minor op105 <i>i Mit leidenschaftlichem Ausdruck</i>	5'
Jamaal Kashim <i>harp</i> Gliere (1875-1956)	Impromptu for Harp <i>moderato</i>	4'
Aiden Bhak <i>viola</i> Brahms (1833-1897)	FAE Sonata <i>i Scherzo</i>	5'
Tolga Mardin <i>violin</i> Wieniawski (1835-1880)	Faust Fantasia op20 <i>Allegro moderato, Allegro agitato, moderato</i>	5'

Hoa-Tinh Le *piano*  
JS Bach (1685-1750)

French Suite no2 in C Minor BWV813  
*i Allemande ii Courante iii Sarabande*

5'

Evelyn Yang *cello*  
Dvorak (1841-1904)

Romantic Pieces op75 *iv Lghertto*

4'

Jessica Elliott *viola*  
Schumann (1810-1856)

Marchenbilder op11 *ii Lebhaft*

4'

Michelle Wang *violin*  
JS Bach (1685-1750)

Partita no3 BWV1006 *i Prelude*

4'

Lachlan Edwards *violin*  
Prokofiev (1891-1953)

Violin Concerto no2 in G Minor op63  
*ii Andante Moderato*

5'



Many thanks to Craig White *piano* and to the following teachers:

Viktoria Grigoreva, Daphne Boden, Jacky Woods, Ian Jones,  
Alexander Boyarsky, Emily Pond, Hilary Sturt, Mark Messenger

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# ELECTRIC SOUNDS WITH SHIVA FESHAREKI

Monday 7 November, 6pm

Performance Hall



## ELECTRONICS CONCERT

Monday 7 November, 6pm, Performance Hall

**Sasha Scott**          Swarm          5'  
(b 2002)

**Devin Reddy** horn  
**Lucas Boardman** horn  
**Zachary Hayward** horn  
**Hannah Spry** horn

**Ethan Lieber**          Looking Within (world premiere)          8'  
(b 2002)

**Ethan Lieber** electronics

**Xenakis**          Hibiki Hanna-Ma\*          18'  
(1922–2001)

**Shiva Feshareki** electronics

**Shiva Feshareki**          VENUS/ZOHREH\*          25'  
(b 1987)

**Shiva Feshareki** electronics  
**Rubie Besin** violin  
**Lily Harwood** violin  
**Juan Marco Requena** viola  
**Theodore Baujard** cello

\*Please note that for these performances, the lights will be turned off in the auditorium.



## Shiva Feshareki

Shiva Feshareki is a British-Iranian composer, artist and turntablist, described as “the most cutting-edge expression of turntablism” and as “one of the most astonishing acts of musical alchemy of the last decade” (*BBC Radio 3's Tom Service*). Over the last decade, she has pioneered contemporary classical and electronic music scenes. She holds a Doctorate of Music in composition from the Royal College of Music, and is winner of the BBC Young Composer's Award (2004), The Royal Philharmonic Society Composition Prize (2009) and the Ivor Novello Award for Innovation (2017). Shiva is currently a Visiting Fellow at Oxford University with the Electronic Music Practice Research group (EMPRes) and is funded by The Oxford Research Centre in the Humanities (TORCH).

She has performed extensively worldwide with notable appearances at the BBC Proms (Royal Albert Hall), The Tanks at Tate Modern, Southbank, Barcelona's Sonar Festival, the Moscow Museum of Modern Art (VAC Foundation), Casa Del Lago (Mexico), Hyperreality Festival of Club Culture (Vienna), Maerzmusik (Kraftwerk, Berlin), Amsterdam Dance Event (ADE), Stavanger Konserthus, and Hellerau (European Centre for the Arts). Most recently, she featured at the 2021 Design Museum Electronic Music Exhibition. Shiva has also worked alongside a number of notable artists and ensembles including the London Contemporary Orchestra, BBC Singers, BBC Concert Orchestra, London Sinfonietta, Vienna Radio Symphony Orchestra, National Youth Choir, London Philharmonic Orchestra, Aarhus Symphony Orchestra, Ensemble Modern, Manchester Camerata, Netherlands Chamber Choir, Düsseldorfer Symphoniker, Britten Sinfonia, Haroon Mirza, Kit Downes, Natalie Clein, Simon Fisher-Turner, Akiko Ahrendt, Microhm, Cathy Eastburn, Yoshi Sodeoka, Lee Gamble and Arlo Parks.

At the core of her work, Shiva creates experiences that reveal the interconnection between the essential nature of sound and our living experiences. She uses an array of technology from vintage analogue tape echo, vinyl turntables and CDs to state-of-the-art 360° ambi-sonic technology. Her tools also extend beyond electronic technology, using her own advanced 3D orchestration methods to score acoustic instruments in spatialized form, described as “a terrific sonic experience” (Richard Morrison, *The Times*). As a turntablist, she has made radical contributions to the art, taking experimentation with the turntables to its limit, whilst still producing music that is universally relatable across a diversity of audiences. This is perhaps best reflected in

her recent work *OPUS INFINITY* (2019) for turntables and orchestra, where the performers (the Ensemble Modern), who perform from within the audience, are positioned across the acoustic space in relation to the proportions of Fibonacci spirals, which also govern the musical material.

Shiva's latest output features a focus on works for 3D immersive electronics and choir, including *Aetherworld*, premiered by Shiva and the BBC Singers at the Royal Albert Hall for the BBC Proms 2021 and later featured on Shiva's critically acclaimed album *Turning World*, listed as *The Guardian's* Contemporary Album of the Month.

*Adapted from © Jason Noghani*

## **Sasha Scott**

Sasha Scott is a composer from London, currently in her third year studying composition with Mark-Anthony Turnage at the Royal College of Music. She is a Noël Coward Composition Scholar and is also supported by a scholarship from the Victor Dahdaleh Foundation. In 2019, she was the senior winner of 'BBC Young Composer of the Year' for her electro-acoustic work *Humans May Not Apply*. Since then, Sasha has been commissioned by the Aurora Orchestra and BBC Concert Orchestra, had orchestral works performed in the Queen Elizabeth Hall and Cadogan Hall, and her music has been played on BBC Radio 3, BBC Radio 6, and NTS Radio. Sasha has been a support act for Robert Ames at the Purcell Room, and for the electronic duo CARBS at the Pickle Factory. Heard this evening is her new work, *Swarm*. The piece was inspired by hallucinations and lucid dreaming – the state where you question if something is really there, or whether it's just a figment of the imagination. Sasha wanted to create a twisted and shapeshifting sound world that reverberates around the hall.

## Ethan Lieber

Ethan Lieber is an undergraduate composer currently in his second year studying for a Bachelor of Music degree in composition at the Royal College of Music. Prior to his enrolment at RCM, Ethan studied at Junior Guildhall. As a composer, Ethan believes you have the ability to transform communication via music, and often aims to explore important socio-cultural messages in his work. Of his new piece premiered tonight, *Looking Forward*, Ethan says: 'It feels like the world is rushing forward. War in Europe, economic uncertainty, the climate crisis... sometimes it can all get overwhelming, and much of modern life is taken up with worrying about problems that for the time being are out of our control. With this piece, I want to show that it's okay to take a step back and focus on ourselves before tackling the challenges of the world.'



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**Dvořák** String Quintet no 3 in E flat major op 97

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**Copland** Appalachian Spring

Tickets: £5

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ROYAL  
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OF MUSIC

*London*

## EUROPEAN HORIZONS

### RCM at the Austrian Cultural Forum

Monday 7 November, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

<b>Giuliani</b> (1781–1829)	Sonatina op 71 no 3	13'
--------------------------------	---------------------	-----

<b>Rodney Bennett</b> (1936–2012)	Five Impromptus	8'
	<i>no 1 Recitativo</i>	
	<i>no 2 Agitato</i>	
	<i>no 3 Elegiaco</i>	
	<i>no 4 Con fuoco</i>	
	<i>no 5 Arioso</i>	

Yuting Wu guitar

<b>C Schumann</b> (1819–1896)	Soirées musicales op 6	5'
	<i>ii Notturmo</i>	

Apolline Khou piano

<b>Mozart</b> (1756–1791)	Piano Sonata no 13 in B flat major K333 / 315c	16'
	<i>I Allegro</i>	
	<i>ii Andante Cantabile</i>	

Rieko Makita piano

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## ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

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## RCM CHAMBER MUSIC

Tuesday 8 November, 1.05pm

The Carne Room

<b>Poulenc</b> (1899–1963)	Sonata for Flute and Piano FP 164	15'
	<i>i Allegro malinconico</i>	
	<i>ii Cantilena</i>	
	<i>iii Presto giocoso</i>	

**Ziru Ma** piano  
**Theodora Kopecka** flute

<b>Saint-Saëns</b> (1835–1921)	Piano Trio no 2 in E minor	11'
	<i>i Allegro non troppo</i>	

**Luxe Trio**  
Felicia Tsai violin  
Hannah Hoppmann cello  
Neo Hung piano

<b>Ida Gotkovsky</b> (b 1933)	Brilliance	12'
	<i>i Declame</i>	
	<i>ii Desinvolve</i>	
	<i>iii Dolcissimo</i>	
	<i>iv Final</i>	

**Rosemary Ball** saxophone  
**Julia Metzmacher** piano

<b>Poulenc</b> (1899–1963)	Sonata for Trombone, Trumpet & Horn	9'
	<i>i Allegro moderato</i>	
	<i>ii Andante</i>	
	<i>iii Rondeau</i>	

**KAPAU Brass**  
Katie Bannister trumpet  
Amadea Dazeley-Gaist horn  
Pau Hernandez Santamaria trombone



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Programme details correct at time of going to print.



CHAMBER SPOTLIGHT:  
APPALACHIAN SPRING

Wednesday 9 November, 7.30pm  
Performance Hall

## CHAMBER SPOTLIGHT: APPALACHIAN SPRING

Wednesday 9 November, 7.30pm, Performance Hall

Please note, during this performance, we will be undertaking some acoustic testing with industry experts Arups Acoustics inside the venue. This will be the final of three exercises to refine the state of the art acoustic technology within the Performance Hall. Whilst equipment will be visible inside the venue, it will not obstruct the performance.

<b>Caroline Shaw</b>	Entr'acte	11'
(b 1982)		

**Sofía Gomez Alberto** violin  
**Viviane Plekhotkine** violin  
**Elena Accogli** viola  
**Layla Ballard** cello

<b>Dvořák</b>	String Quintet no 3 in E flat major op 97	34'
(1841–1904)	<i>i Allegro non tanto</i>	
	<i>ii Allegro vivo</i>	
	<i>iii Larghetto</i>	
	<i>iv Finale: Allegro giusto</i>	

**Catherine Alsey** violin  
**Natasha Sutanto** violin  
**Sam Scheer** viola  
**Joe MacDonald** violin  
**Angie Okano** cello

Interval

**Bernstein** Sonata for Clarinet and Piano 11'  
(1918–1990) *i* *Grazioso*  
*ii* *Andantino – Vivace e leggiero*

**Adam Lee** clarinet  
**Max Blass-Laker** piano

**Copland** Appalachian Spring 21'  
(1900–1990)

**Alvin Arumugam** conductor  
**Maria Filippova** flute  
**Rowan Jones** clarinet  
**Francis Bushell** bassoon  
**Svyatoslav Egorov** piano  
**Joel Munday** violin  
**Matilda Sacco** violin  
**Joe MacDonald** violin  
**Alex Raine** violin  
**Vanessa Hristova** viola  
**Becca Marr** viola  
**Benjamin Jacobs** cello  
**Safira Nielsen** cello  
**Alexander Heather** double bass



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Programme details correct at time of going to print.

Tonight, in the third of our nature-inspired Chamber Spotlight concerts, RCM chamber musicians take us across the Atlantic to the expansive landscapes of America.

We open with the cutting-edge *Entr'acte* for string quartet by Caroline Shaw, who in 2013 became the youngest person to win the Pulitzer Prize for Music, aged just 30. As a violinist, her subtle grasp of string performance shines through in *Entr'acte*'s percussive, evocative timbres. It was inspired after hearing the Brentano Quartet play Haydn's String Quartet op 77 no 2, with its captivating slide into D flat major between the minuet and trio. From this, Shaw constructs a masterful kaleidoscopic soundscape that she describes as 'the other side of Alice's looking glass'. While still scored as a minuet and trio, the music appears to deconstruct itself in a whirlwind of virtuosic bowing, pizzicato and harmonics, without losing sight of its opening theme. Though the score is marked 'like granite', the piece's later inclusion on Shaw's nature-inspired album *Orange* suggests this harshness should be tempered by an awareness of the piece's organic inner workings.

We follow this with a lasting favourite of the chamber repertoire, Dvořák's String Quintet in E flat major op 97 *American*. The work was written in Spillville, Iowa, where Dvořák spent the summer of 1893 and also where he wrote this quintet's sister work, the String Quartet in F major op 96. Greatly inspired by the nature in his Czech homeland, while in America, Dvořák devoted considerable attention to musically emulating the landscape and people of rural America, something clear in this quintet. The *Allegro* opens with a luxurious statement of the theme, which evokes rolling prairies, before it careens into the lively, dotted rhythms of the second subject. The percussive *Allegro vivo* recalls the Iroquois drumming patterns Dvořák heard around Spillville, while the *Larghetto* is a sublimely lyrical episode possibly derived from his attempt to compose a new American national anthem. The *Finale* sees a jaunty main theme complimented by delicately harmonised slower passages before concluding with a restated, triumphant cadence.

Next, we hear staple of the clarinet chamber repertoire, Bernstein's Sonata for Clarinet and Piano. Completed in 1942, the work was the young Bernstein's first published piece before he would go on to achieve widespread fame for scoring the 1957 musical *West Side Story*. Whilst many precursors to the style of that work can be heard here, the sonata was most influenced by peers he met while conducting at the 1941 Tanglewood Festival in Berkshire, Massachusetts. The Tanglewood Festival is renowned for delivering a wide range of classical, jazz and popular folk music on an idyllic New England estate. During his time there, Bernstein met both composer Paul Hindemith, who inspired the sonata's opening motif, and the clarinetist David Openheim, to whom this work is dedicated. The piece has two contrasting movements: a lyrical, warm *Grazioso*, and a second movement combining a pensive andantino with a faster *Vivace* that showcases the clarinet's jazz capabilities.

We close with tonight's centrepiece, Copland's *Appalachian Spring*. This ballet, commissioned by the dancer and choreographer Martha Graham, is a hallmark of American pastoralism, and won Copland the 1945 Pulitzer Prize for Music. It recounts a spring wedding in a community of American Pioneers, following the bride and groom from the early preparations through passages of dancing, celebration and prayer, to settling in their farmhouse in the Christian community. Copland musically underpins this religious storyline using a quotation from *Simple Gifts*, a traditional Shaker tune now widely recognisable as the hymn *Lord of the Dance*. It is alluded to throughout but heard in its jubilant entirety towards the end of the ballet, as the couple settle into the daily activities of a married life spent farming the land around them. Copland's celebration of the American agricultural landscape is buoyed by folk music influences, square-dance rhythms, and pastoral woodwind timbres. The landscape is also praised in the piece's title, derived from the poem *The Dance* by Hart Crane. The 'Appalachian spring' of the poem is a bubbling water source, but its usage by Copland subtly ties together the flowing progression of the ballet's score with its thematic celebration of new life.

## Alvin Arumagam

Alvin Arumagam is the Music Director of the Musicians' Initiative in Singapore. Other notable appointments include Music Director of the South Asian Symphony Orchestra and Nimrod Orchestra (London). From 2001 to 2021 he served as resident conductor at several award winning wind orchestras in Singapore. Alvin began his musical journey as a percussionist, followed by flute. Alvin has served in the Singapore Armed Forces Central Band as its concertmaster and in Singapore led the foremost of award winning bands and orchestras. As an opera conductor, Alvin made his debut as assistant conductor to Darrell Ang with the Manila Symphony Orchestra in its 2015 production of *La Cenerentola*. In 2018 and 2019 he conducted the Musicians' Initiative in its collaboration with The Opera People in staging *Il re pastore* and *Der Zwerg*. Alvin has collaborated with artists such as Kanon Matsuda (Deutsche Grammophon) and Neil Varon (Eastman School of Music). Alvin is a graduate of the Yong Siew Toh Conservatory of Music with a Masters of Music (conducting). He is currently pursuing a Masters' in conducting at the RCM





## UPCOMING EVENTS

### CHAMBER SPOTLIGHT: THE HUNT

Wednesday 16 November, 6pm  
Performance Hall

In the fourth and final instalment this term, discover chamber works you might not know alongside established favourites with our new series, Chamber Spotlight.

Repertoire to include:

**Mendelssohn** String Quartet no 6 in F minor op 80

**Widmann** String Quartet no 3 'Hunt'

**Haydn** String Quartet op 76 no 2 'Quinten'

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Emma Adlard, Head of Philanthropy on **0207 591 4743** or at [emma.adlard@rcm.ac.uk](mailto:emma.adlard@rcm.ac.uk).



# ASTATINE TRIO

Wednesday 9 November, 1.05pm  
Performance Hall

## ASTATINE TRIO

Wednesday 9 November, 1.05pm, Performance Hall

<b>Wolfgang Rihm</b> (b 1952)	Fremde Szene III	11'
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<b>Haydn</b> (1732–1809)	Piano Trio in C major Hob XV:27 <i>i Allegro</i>	20'
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<b>Henze</b> (1926–2012)	Kammersonate <i>i Allegro assai</i> <i>ii Dolce, con tenerezza</i> <i>iii Lento</i> <i>iv Allegretto</i>	12'
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<b>Beethoven</b> (1770–1827)	Piano Trio in D major op 70 no 1 <i>i Allegro vivace e con brio</i> <i>ii Larga assai ed espressivo</i> <i>iii Presto</i>	25'
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### Astatine Trio

Julia Blachuta violin

Riya Hamie cello

Berniya Hamie piano

## Astatine Trio

Formed at the Royal College of Music in 2021, the Astatine Trio won first prize at the 2022 Senior Intercollegiate Piano Trio Competition. In July 2022, they also won the first prize and the Luigi Boccherini Prize at the International Virtuoso & Belcanto Chamber Competition (held in Lucca, Italy). The trio is the youngest of six groups chosen to advance to the final stages of the Birmingham International Piano Chamber Music Competition in November 2022.

In July 2022, the trio was selected by the Virtuoso & Belcanto Festival for a public masterclass with Alfred Brendel, after which it was invited by the legendary artist to undertake further work with him privately. The trio has benefited from regular coaching with Prach Boondiskulchok (Linos Piano Trio) as well as being chosen to participate in ChamberStudio's Hans Keller Forum for 2022/23, receiving mentoring from Alasdair Beatson, John Myerscough and Richard Ireland at three intensive residencies.

The trio regularly performs in the UK and abroad; past and upcoming engagements include performances at Wigmore Hall, St James's Piccadilly, the Austrian Cultural Forum, Gloucester Music Society and St Mary's Perivale. The trio recently became a member of Talent Unlimited and are grateful for the support of Maggie Grimsdell (Music at Longhill Road) and the Nicholas Boas Charitable Trust.



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# ROYAL COLLEGE OF MUSIC

## Crypt Sessions

**Date:** Thursday 10 November 2022

**Time:** 11am

**Venue:** The Crypt at St John's Smith Square

**Duration:** 40

**Concert Manager:** N/A

**Green Room:** Green Room

**Dress Code:** Concert Dress

If you are performing as a soloist, please dress as you would for a professional concert engagement. You may wish to look at performances on the [Wigmore Hall YouTube channel](#) for ideas of what to wear for a chamber venue.

If you are performing as a chamber ensemble, we require you to wear the same **colour scheme** to ensure that you look professional and prepared for concert engagements. We recommend **Concert Dress Black** as everyone should have an item of black clothing.

We reserve the right to ask you not to perform if we feel you are not dressed appropriately for a concert performance.

As a general rule you will not be allowed to perform if you are wearing **branded clothing, jeans/chinos or trainers**.

Please note that the dress code above also applies to page turners.

### Running Order:

<b>Offenbach</b> (1819–1880)	Grand Duo Concertant pour due violoncelle	20'
	<i>i Allegro moderato</i>	
	<i>ii Andante</i>	
	<i>iii Allegretto non troppo</i>	

<b>Glière</b> (1875–1956)	10 Cello Duets op 53	11'
	<i>i Commodo</i>	
	<i>ii Leggiero</i>	
	<i>iii Con moto</i>	
	<i>vii Animato</i>	
	<i>viii Giocoso</i>	

<b>Barrière</b> (1707–1747)	6 Cello Sonatas, book 4 no 4 for 2 cellos	9'
	<i>i Andante</i>	
	<i>ii Adagio</i>	
	<i>iii Allegro Prestissimo</i>	

**Adamo Duo**  
Alina Maries-Reim cello  
Hannah Hoppmann cello

# Useful Information

## On the Day

- Please arrive to your rehearsal on time and ready to perform. If you are running late or are no longer able to attend the rehearsal, please contact [chambermusic@rcm.ac.uk](mailto:chambermusic@rcm.ac.uk) so that we are aware of the situation.
- During the rehearsal, the stage manager will drop in to ask about your requirements. Please consider the following:
  - How many stands and chairs do I need?
  - Do I have a page turner?
  - Should I let them know about any special requirements such as having two stands for page turns?
- Once you have finished your rehearsal, you are free to leave but please arrive at the Green Room **at least 20 minutes** before the concert begins. Even if you are performing towards the end of the concert, you must be waiting in the green room before the concert starts or you may not be able to perform.
- Please check the durations of the pieces in the programme and head down to the backstage area of the performance space **5 minutes** before you are due to perform. If the programme is running ahead of schedule, a stage manager will come and collect you from the Green Room.

## Box Office

We would like everyone to have a wonderful time performing as part of this series. Therefore, we strongly encourage you to invite students, professors, friends and family to attend your concert as audience.

All attendees must secure a ticket from the box office or website including students and staff at RCM. If they do not purchase a ticket before the performance, they will not be allowed into the auditorium.

Please encourage your guests to stay for the whole performance as it is beneficial for everyone to have a nice, full audience to perform to.

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## Spoken Introductions

For all Rush Hour & Lunchtime concerts, including those at the Austrian Cultural Forum and St. Mary Abbots Church, performers are required to give a spoken introduction.

Good starting points are:

1. **The Performer(s)** – Your name, where you are from, level of study, how you started making music together.
2. **The Composer** – Where were they from? Where were they when they wrote the piece?
3. **The Work** – Audiences appreciate some help navigating through the work. Try to keep it simple – i.e. where they might have heard the piece before, playing recurring themes/motifs.

Relax and be yourself – these short introductions are an easy way for the audience to get to know a little more about the piece and about you as a musician and a person!

## Recordings

Personal recordings of any type are not permitted for RCM concerts.

RCM Chamber Music aims to record all concerts using the Panopto Lecture Capture system. Once the recording has processed, you will be able to access it from the Concerts folder on Panopto.

Students are not permitted to download RCM Chamber Music concerts for personal or professional use. If you would like to record your performance, please book a performance space at another time, and use the Panopto One Touch system.

If you have any further questions or concerns, please contact Chris Bell, Chamber Music Manager:

[chris.bell@rcm.ac.uk](mailto:chris.bell@rcm.ac.uk).





## PERCUSSION SHOWCASE

Friday 11 November, 6pm

Amaryllis Fleming Concert Hall



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## PERCUSSION SHOWCASE

Friday 11 November, 6pm | Amaryllis Fleming Concert Hall

**Joshua Albert**

Resonance 10

Lewis Blackwood, Beste Gurkey, Matthew Kosciecha, Hoi Yin Ng, Clara Smith, Sophie Stevenson, Sophie Warner.

**Jerome Kern (arr Lewis Isaacs)**

Smoke gets in your eyes

Lewis Isaacs vibraphone

**Cody Holmes**

Insomnia

Kian Hsu and Stan Talman marimbas

**Edward Argenziano**

Stinkin' Garbage

Lewis Blackwood, Beste Gurkey, Matthew Kosciecha, Hoi Yin Ng, Clara Smith, Sophie Stevenson and Sophie Warner

**Eric Sammut**

Indifference from Four Mallet Ballet

Patriks Skabardis marimba

**Jason Treuting**

Extremes

PERC'M: Tobias Engelbrektsson, Isaac Harari, Murray Sedgwick and Will Rowling

**Isaac Harari**

Temple

Isaac Harari marimba

**Bob Becker**

Bye Bye Medley

Julie Scheuren, Tobias Engelbrektsson, Guy Courtie, Charlie Payne and Murray Sedgwick.

## Joshua Albert Resonance 10

*Resonance 10* is a minimalist percussion septet work for one marimba with six players, and a vibraphone. The title derives from the resonant sounds produced, giving listeners a unique sonic experience—particularly when hearing the marimba played at full range. The piece also boasts a strong groove, which varies throughout.

## Jerome Kern (arr Lewis Isaacs) Smoke gets in your eyes

This arrangement of the well-known jazz standard *Smoke gets in your eyes* explores the harmonic capabilities of the vibraphone. The original song was written by Jerome Kern, one of the most prominent writers for musicals and film of the time, in 1933. Many of these early jazz-era songs have now become well-known jazz standards and have been recorded numerous times. The solo passages take great inspiration from post 1960s' jazz pioneers such as Bill Evans and Ahmad Jamal.

## Cody Holmes Insomnia

The marimba duet *Insomnia* consists of colourful harmonies and portrays the free and flowing nature of the human spirit. The challenge and beauty in performing the piece lies in the fast permutations and phrasing of the rubato melody, which is played in tandem with a fast, constant rhythmic pattern. The middle section emerges from the constant barrage of notes and changes into a calm and peaceful motif. The tranquillity is then broken by recurring patterns from the first section. The piece ends with the theme slowly losing intensity, eventually dying away.

## **Edward Argenziano** Stinkin' Garbage

The title of *Stinkin' Garbage* derives from the unique 'trash can' instrumentation of the work. Scored for an unspecified number of players, it explores different sounds produced by hitting the sides, lids, and rims of the cans. Much of the piece is in unison, which requires players to be strictly in time, and hence creates visual effects akin to those of drumline performances.

## **Eric Sammut** 'Indifference' from Four Mallet Ballet

This melody is an arrangement of Joseph Colombo's tune *Indifference*. This arrangement for marimba captures the tango-esque spirit and uses the instrument's lyrical strength to build to a pianistic and percussive composition conveying themes of dance, passion, melancholy and of course indifference.

## **Jason Treuting** Extremes

Jason Treuting's *Extremes* was written in 2019 and is part of a larger work called *Imaginary City*. Treuting used city names to create rhythmic patterns, specifically the consonants and vowels of Denver/Helena and Burlington/Cleveland/Brooklyn/Houston. The intricate syncopated ostinati that these cities create are played in canon by all four players around a miniature junk-metal drum-kit, to which a rich cluster of metallic pitches are added. This forms a soundscape evocative of the modern world's concrete jungles.

## Isaac Harari Temple

*Temple* is a new work for solo marimba written and performed by Isaac Harari. It explores a six-note motif taken from an earlier composition from 2020, *Prelude no1 Lydian Temple*. This motif can be heard in the very opening, before it grows and shrinks in a minimalist fashion. After a bridging section, a tonally unsettled version of the motif is introduced at the bass end, which boils over into a virtuosic climax of tension. The six notes are then layered to form a chord progression, which sparks a contemplative harmonic journey, during which a new syncopated rhythmic idea rears its head. Finally, this rhythmic idea is combined with the original six-note motif, descending into an intricate groove with a fiery finish, leaving us with echoes of the motif fading into the distance.

## Bob Becker Bye Bye Medley

During the 1920s and 1930s, the American song writing industry based at Tin Pan Alley in New York City, was booming, not least because of the new developments in recording technology that allowed the dispersal of music like never before. During this time, the xylophone was favoured by record labels because its percussive timbres could be easily detected by early recording equipment. Xylophones became popular on the vaudeville theatre circuit, in dance orchestras and with piano accompaniment, often playing the catchy tunes from Tin Pan Alley. Becker's *Bye Bye Medley* (2000) uses two Tin Pan Alley songs *Bye Bye Blackbird* and *Bye Bye Blues*, a banjo tune that has often been used as a solo xylophone showpiece.



## MARTYN BRABBINS CONDUCTS THE RCM SYMPHONY ORCHESTRA

Thursday 17 November 2022, 7.30pm | Amaryllis Fleming Concert Hall

**Martyn Brabbins** conductor

**Daniel Hogan** conductor\*

**RCM Symphony Orchestra**

**Judith Weir** *Heroic strokes of the bow*

**Anian Wiedner** *Sesquialtera* (world premiere)\*

**Shostakovich** Symphony no 11 in G minor op 103

Prince Consort Professor of Conducting Martyn Brabbins leads the RCM Symphony Orchestra in a concert of contrasting and vivid works.

Master of the Queen's Music Judith Weir was inspired by a painting of violin bows and pegs by Paul Klee for her energetic piece *Heroic strokes of the bow*. The orchestra follows this with the world premiere of *Sesquialtera*. Written by RCM Concerto Competition winner Anian Wiedner, this symphonic work has a prominent role for the organ; its title, *Sesquialtera*, derives from the name of a 'mixture' organ stop.

To conclude, hear Shostakovich's cinematic Eleventh Symphony, a piece evoking the tragedy of the 1905 revolution. The intense music is considered a poignant reflection on history, depicting the anguish and cries of the impoverished people.

£15, £20; £10 under 35

RCM Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



Junior Department  
Performers Platform

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 12 November 2022, 3pm  
Performance Studio

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- |      |  |      |
|------|--|------|
| 3.00 | Aurelia Walker <i>piano</i> (pupil of Jianing Kong)<br>Mozart Piano Sonata K332 <i>iii Allegro Assai</i>         | 5'   |
| 3.15 | Ola Kiezun <i>cello</i> (pupil of Pa Banda)<br>Holst Invocation  | 10'  |
| 3.30 | Emily Elliott <i>cello</i> (pupil of Christine Livingstone)<br>Bruch Kol Nidrei                                  | 9.5' |
| 3.45 | Saskia Carter <i>clarinet</i> (pupil of Jessie Grimes)<br>Horowitz Sonatina <i>iii Con brio</i>                  | 4'   |
| 3.52 | Isabella Song <i>cello</i> (pupil of Michal Kaznowski)<br>Schumann Fantasiestücke op73 no1 Zart und mit Ausdruck | 3'   |

4.00	Sassan Bhanji <i>violin</i> (pupil of Erica Dearing) Bruch Violin Concerto no1 in G Minor op26 <i>iii Finale: Allegro energico</i>	7'
4.15	Jamie Zweimueller <i>cello</i> (pupil of Robin Thompson-Clarke) Saint Saens Cello Concerto no1 in A minor op33 <i>i Allegro non Troppo</i>	5.5'
4.30	Michelle Wang <i>violin</i> (pupil of Hilary Sturt) Amy Beach Romance	6.5'
4.45	Kim Mai Hua <i>violin</i> (pupil of Emily Sun) Mozart Violin Concerto no3 in G K216 <i>i Allegro</i>	6'
5.00	Claudia Mambery <i>piano</i> (pupil of Claudia Schurr) Beethoven Piano Sonata op10 no2 in F major <i>i Allegro ii Allegretto iii Presto</i>	10'



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Miranda Francis *Head of Junior Programmes*  
Ben Storey *Assistant Head of Junior Programmes*  
Gill Redfern *Administrator* Molly Bevan *Administrative Coordinator*  
John Mitchell *Performance Manager*





**R O Y A L**

**COLLEGE**

**OF MUSIC**

*London*

**Junior Department  
Sinfonia Concert**

Robert Hodge *conductor*

Saturday 12 November 2022, 5.30pm  
Amaryllis Fleming Concert Hall

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Smetana (1824-1884)

Vltava

14'

Bedrich Smetana was born in 1824 in north-eastern Bohemia, and by his teens was already a gifted pianist and composer. Like many others of his age, the Prague Revolution of 1848 left a deep impression, promoting a sense of nationalism amongst those who, after the failure of the revolution, felt immured as second-class citizens in the outer reaches of the autocratic Austro-Hungarian Empire. In 1874 Smetana began a series of symphonic poems depicting various aspects of Bohemian national life. Initially planned as a series of four works to be played sequentially, he eventually expanded *Ma Vlast* to six movements; and he describes the second movement *Vltava, The Moldau* as depicting 'the course of the river Vltava, beginning with its two sources, cold (flutes) and warm (clarinets); the two combine to form a gradually widening stream which flows through woods and meadows, past villages where countryfolk are celebrating; by moonlight water nymphs dance in its depths - in the background proud castles, mansions and ruined masonry break up the skyline; the Vltava rushes through the St. John rapids, then, as a broad and noble river, it approaches Prague. Vysehrad looms up – and streaming past it majestically, the river passes out of sight, flowing into the Elbe.'

John Williams (b.1932)

Superman March

5'

John Williams has enjoyed a career spanning six decades and has composed many of the most recognizable film scores in history, including *Jaws*, the *Star Wars* films, *Superman*, *Indiana Jones*, *E.T. the Extra-Terrestrial*, *Hook*, *Jurassic Park*, *Schindler's List*, *Home Alone*, and three *Harry Potter* films. Other notable works by Williams include theme music for four Olympic Games, NBC Nightly News, the rededication of the Statue of Liberty, the DreamWorks Pictures production logo, and the television series *Lost in Space*. John Williams was Principal Conductor of the Boston Pops Orchestra from 1980 to 1993 and has won five Academy Awards, four Golden Globe Awards, seven BAFTA Awards and 21 Grammy Awards. With 45 Academy Award nominations, Williams is, together with composer Alfred Newman, the second most nominated person after Walt Disney. *Superman March* was written for the Richard Donner Film *Superman* and the *March* music forms the thematic basis for the film's entire musical score.

## **Violin I**

Finn Kjaergaard  
Catherine Bennett  
Richard Eichhorst  
Chloe Zhou  
Katherine Baker  
Yunus Eshekh-Alonso  
Anne-Mei Ong  
Cyprian Beecroft  
Michelle Wang  
Miriam Grant  
Lixuan Wang  
Aurelia Walker

## **Violin II**

Elena Tomey  
Almond Zhao  
Caia Harris  
Beatrice Murray  
Imogen Gray  
Isabel Woolf  
Ka Men Yau  
Derin Ilhan  
Mae Amin  
Khloe Capalad  
Tolga Mardin  
Rachel Cheung

## **Viola**

Inga de Vegvar  
Shivani Jansari  
Nathan Agbesi  
Jackie He  
Kendra Wilberforce  
Jessica Elliott  
Adele Agwu-Kalu  
Annabel Marshall

## **Cello**

Jacqueline Yang  
Ludovico Wernig  
Inez Karlsson  
Amy Prins  
Jamie Zweimueller  
Aglaiia Cavalho-Dubost  
Chloe Dong  
Euna Oh  
Tyrone Musngi  
Matteo Nacher Saltara  
Kalli Ziegler  
Emily Elliott  
Atticus Larard  
Larry Jang

## **Double Bass**

Jameil Richards  
Samuel-Adisa  
McDonald  
Patrick Marks  
Bonnie Shaw  
Victoria Young  
Qixan Han  
Thommy Bailey  
Lucas Tao

## **Flute**

Dimity Shorrock  
Jude Carter  
Jennifer Chen  
Hanhan Qu  
Maya Rodrigues

## **Oboe**

Imogen Atkinson  
Lucy Palfery  
Thomas Warner  
Leah Wiseman

## **Clarinet**

Tess Leyland  
Saskia Carter  
Cecilia Committeri  
Leandra Li

## **Bassoon**

Smera Sachin  
Rebekah Tate  
Kate Rowsell Ryan

## **Horn**

Polly Casey  
Rachel Zhang  
Niara Fell  
Leon Bricht

## **Trumpet**

Eleanor McKenzie-Jones  
Bronwen Roberts  
Lucas Gebrehiwet  
Oscar Lamb

## **Trombone**

Belinda Mendez da Costa  
Ben Clarke  
Esme McPartland  
Maxine Chu

## **Tuba**

Tristan McCardel

## **Timpani & Percussion**

Asher Saipe  
Uma Kukreja  
Luke Crown  
Octavia Mackie

## **Harp**

Claudia Membury  
Emira Kangesan  
Liam Ko

## **Orchestra Tutors**

Julia Wilson *Violin* Karen Bradley *Viola* Miriam Lowbury *Cello* Vera Pereira *Double Bass*  
Douglas Mitchell *Woodwind* Philip Box *Horn* Richard Ward *Brass*  
Chris Terian *Percussion* Cecilia Sultana de Maria *harp*

**Robert Hodge** is a conductor known for his considerable skill, clarity of technique and good rapport with musicians. He devises exciting programmes that are enjoyable and challenging for players and audiences. He is the Musical Director of the City of Cambridge Symphony Orchestra, Aylesbury Symphony Orchestra and Essex Symphony Orchestra. He regularly works with Malta Philharmonic Orchestra and made his debut with the BBC National Orchestra of Wales, conducting a side-by-side workshop in Swansea.

Robert is a regular conductor of the National Children's Orchestra of Great Britain and is Musical Director of Stoneleigh Youth Orchestra in London. He conducts the Sinfonia at the Royal College of Music Junior Department and is also Conductor in Residence at St Albans High School. Guest conducting engagements include Oxford University Orchestra, Malta Youth Orchestra, Yorchestra, Oasby Music Group, Benslow Music, and Music for Everyone in Nottingham. In September 2022 Robert was delighted to be appointed as Professor of Conducting at the Royal College of Music, where he now teaches on the undergraduate programme alongside his work at the Junior Department and a postgraduate unit entitled 'Conducting in Education'. He regularly gives workshops and training in ensemble conducting technique for schools and music services.

For three years Robert was Musical Director of Nonesuch Orchestra, conducting an extensive series of outreach concerts and appearing at London festivals including the St Jude's Proms in Hampstead. He has toured the UK with aerial theatre company Ockham's Razor, directing choirs for their critically acclaimed production, *Not Until We Are Lost*. In past seasons, he has conducted King's College London Symphony Orchestra, Suffolk Sinfonia, Havant Symphony Orchestra, Kingston Philharmonia, Farnborough Symphony Orchestra, Finchley Symphony Orchestra, and Tallis Chamber Orchestra.

Born in Pembrokeshire, Robert studied at Royal Holloway, University of London before winning a scholarship, funded by the H R Taylor Trust, to the Royal College of Music where his teachers were Peter Stark and Robin O'Neill. At the RCM he prepared the orchestras and acted as assistant to conductors including Lorin Maazel, Bernard Haitink and Vladimir Ashkenazy. In 2011 Robert was selected as a member of the European Union Youth Orchestra, playing orchestral piano and celeste for their European tour.

**Royal College of Music Junior Department,  
Prince Consort Road, London SW7 2BS**  
+44 (0) 20 7591 4334 | [jd@rcm.ac.uk](mailto:jd@rcm.ac.uk) | [www.rcm.ac.uk/junior](http://www.rcm.ac.uk/junior)

**Miranda Francis** *Head of Junior Programmes*  
**Ben Storey** *Assistant Head of Junior Programmes*  
**Gill Redfern** *Administrator*   **Molly Bevan** *Administrative Coordinator*  
**John Mitchell** *Performance Manager*





**JUNIOR FELLOW SHOWCASE:  
MAXENCE BRETEL**

Monday 14 November, 6pm  
Performance Hall

## JUNIOR FELLOW SHOWCASE: MAXENCE BRETEL

Monday 14 November, 6pm Performance Hall

<b>Bartók</b>	Contrasts Sz 111	18'
(1881–1945)	<i>i Verbunkos (Recruiting dance)</i>	
	<i>ii Pihenő (Relaxation)</i>	
	<i>iii Sebes (Fast Dance)</i>	

**Maxence Bretel** violin  
**Meline Le Calvez** clarinet  
**Anastasia Matkovskaia** piano

<b>Dvořák</b>	String Quartet no 12 'American' op 96	25'
(1841–1904)	<i>i Allegro ma non troppo</i>	
	<i>ii Lento</i>	
	<i>iii Molto vivace</i>	
	<i>iv Finale. Vivace ma non troppo</i>	

**David Horvat** violin  
**Maxence Bretel** violin  
**Hattie Quick** viola  
**Eleonore Bernhardt** cello

## Maxence Bretel

Born in France, Maxence Bretel completed his Bachelor's and Master's studies at the Royal College of Music, benefitting from the guidance of Radu Blidar. As both an orchestral player and soloist, Maxence has played with some of the most notable musicians and conductors, such as Maxim Vengerov, Antonio Pappano, Nicola Benedetti, and the late Bernard Haitink. He has also enjoyed performing at both national and international venues such as the Barbican, the Royal Albert Hall, Abbey Road Studios, Shanghai Symphony Hall, and Paris' Cite de la Musique.

Maxence enjoys a wide-ranging repertoire spanning multiple, complementary eras and genres. Many of his concerts include late-Baroque compositions alongside contemporary and experimental music. Maxence has developed a particular interest in contemporary violin repertoire, recently performing masterpieces such as Luciano Berio's *Sequenza VIII* and Pierre Boulez's *Anthèmes 1*. Alongside his solo and orchestral work, Maxence is an active chamber musician, having played at festivals such as Festival de Saint-Denis in Paris, Westport Festival of Chamber Music in Ireland, and around the UK with the Occam quartet, which he co-founded in 2020. A highlight of the 2022/2023 season includes a performance of Pierre Boulez's *Anthèmes 2* and a solo appearance in Astor Piazzolla's *Cuatro Estaciones Porteñas*.

Maxence currently performs on a Circle of Carlo Antonio Testore from 1731, kindly on loan from the RCM.



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Programme details correct at time of going to print.

## UPCOMING EVENTS

### CHAMBER SPOTLIGHT: THE HUNT

Wednesday 16 November, 6pm  
Performance Hall

**In the fourth and final instalment this term, discover chamber works you might not know alongside established favourites with our new series, Chamber Spotlight.**

Repertoire to include:

**Mendelssohn** String Quartet no 6 in F minor op 80

**Widmann** String Quartet no 3 'Hunt'

**Haydn** String Quartet op 76 no 2 'Quinten'

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Emma Adlard, Head of Philanthropy on **0207 591 4743** or at [emma.adlard@rcm.ac.uk](mailto:emma.adlard@rcm.ac.uk).



ROYAL  
COLLEGE  
OF MUSIC

*London*

## RCM CHAMBER MUSIC

Tuesday 15 November, 1.05pm

Performance Studio

**Chopin**  
(1810–1849)

Andante spianato et grande polonaise brillante op 22 14'

- i Andante spianato*
- ii Grande polonaise brillante*

**Anastasia Barabanova** piano

**Prokofiev**  
(1891–1953)

Cello Sonata in C major op 119 25'

- i Andante grave*
- ii Moderato*
- iii Allegro, ma non troppo*

**Ozgur Kaya** cello  
**Alexander Doronin** piano

**Dvořák**  
(1841–1904)

String Quartet no 10 in E flat major op 51 11'

- i Allegro ma non troppo*

**Joe Macdonald** violin  
**Julie Piggott** violin  
**Becca Marr** viola  
**Theodore Baujard** cello

## Upcoming Events

### RCM CHAMBER MUSIC

Thursday 24 November, 6pm

Performance Hall

Repertoire to include:

**Bernstein** I hate music!

**Barber** Sonata for Cello and Piano in C minor op 6

**Price** Piano Quintet in A minor

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

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## CHAMBER SPOTLIGHT: THE HUNT

Wednesday 16 November, 6pm

Performance Hall

## CHAMBER SPOTLIGHT: THE HUNT

Wednesday 16 November, 6pm, Performance Hall

<b>Mendelssohn</b>	String Quartet no 6 in F minor op 80	23'
(1809–1847)	<i>i Allegro vivace assai</i>	
	<i>ii Allegro assai</i>	
	<i>iii Adagio</i>	
	<i>iv Finale: Allegro molto</i>	

**Ugne Zuklyte** violin

**Theo Elwes** violin

**Rocio Ortega Lopez** viola

**Elizaveta Lessoun** cello

<b>Jörg Widmann</b>	String Quartet no 3 <i>Hunt</i>	13'
(b 1973)		

**David Horvat** violin

**Maxence Bretel** violin

**Sam Scheer** viola

**Marion Portelance** cello

<b>Haydn</b>	String Quartet op 76 no 2 <i>Quinten</i>	21'
(1732–1809)	<i>i Allegro</i>	
	<i>ii Andante o piu tosto allegretto</i>	
	<i>iii Menuetto: Allegro ma non-troppo</i>	
	<i>iv Vivace assai</i>	

**Medea Quartet**

**Mira Marton** violin

**Clara Mezzanatto** violin

**Joanna Patrick** viola

**Ada Guarneri** cello



In this, our final nature-inspired Chamber Spotlight concert, RCM chamber musicians explore the wilder side of the natural world through the medium of string quartet.

We open with Mendelssohn's mournful String Quartet no 6 in F minor, the last significant work he completed before his untimely death in November 1847, aged just 38. After the death of his cherished sister Fanny, in May of the same year, the grieving Mendelssohn retreated to the idyllic landscapes of Switzerland. There, he initially found solace in nature rather than music, taking to hiking and watercolour painting. He struggled to restart his composition, but this quartet, every bit as imposing as the mountains that backdropped its composition, was the eventual result. The opening *Allegro vivace assai* contrasts jagged melodic lines and suspensefully layered textures with brief slower, plaintive passages. The *Allegro assai*, scored as a scherzo and trio, seems to spill over from the momentum of the opening movement, with a restless, dark character quite apart from the light scherzos for which Mendelssohn was famed. The sorrow implicit throughout crystallises in the *Adagio's* elegiac theme, before the work concludes in a bristling, bitter finale.

From the stark grief of Mendelssohn's quartet, we turn to the satirical with Jörg Widmann's unparalleled String Quartet no 3 *Hunt*. Composed in 2003, this tour-de-force borrows a dotted figure from Schumann's *Papillons* (op 2) to allude to a benevolent folkdance, before using an array of extended instrumental techniques and vocal interjections from the players to pit the ensemble against each other in a sinister game of cat and mouse. Widmann describes how the 'healthy hunting theme' deteriorates as the players pursue each other. Each instrument is made to shriek along with the players, with the ensemble playing *pizzicato, col legno* (striking the wood of the bow across the strings) and *sul ponticello* (playing close to the bridge) to percussively build tension. The work's high point sees the ensemble 'hunt down' the cellist in a recreation of one of nature's most bloodthirsty processes, which Widmann suggests is equally applicable to human social dynamics.

We close with a heavyweight of the repertoire, Haydn's String Quartet op 76 no 2 *Quinten*. The op 76 quartets are renowned for their ambition and complex construction. Heard tonight is the second of the set, named for its opening theme based on a series of descending fifths: one of the most common musical gestures, yet handled with fresh innovation throughout. The opening *Allegro* sees the theme inverted, rhythmically altered, and imitated as he weaves a counterpoint of unequalled depth. The repetitive ministrations of the balanced, genteel *Andante* seem almost to poke fun at the first movement's ceaseless thematic saturation, before the *Menuetto* shatters the illusion of refinement by turning to the supernatural. Dubbed the *Hexenminuet* or 'Witch's Minuet', this rustic dance in an eerie minor key easily calls to mind witches at the cauldron with its swirling counterpoint, unhinged open octaves, and sharp accents that seem to cackle. The urgent, driving finale features a near-virtuosic first violin line that propels us towards a final thrilling cadence.

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Thursday 24 November, 6pm

Performance Hall

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**Barber** Sonata for Cello and Piano in C minor op 6

**Price** Piano Quintet in A minor

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**MARTYN BRABBINS CONDUCTS  
THE RCM SYMPHONY ORCHESTRA**

Thursday 17 November, 7.30pm

Amaryllis Fleming Concert Hall

Martyn Brabbins conductor

Daniel Hogan conductor

RCM Symphony Orchestra



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## MARTYN BRABBINS CONDUCTS THE RCM SYMPHONY ORCHESTRA

Thursday 17 November, 7.30pm | Amaryllis Fleming Concert Hall

**Martyn Brabbins** conductor

**Daniel Hogan** conductor\*

**RCM Symphony Orchestra**

<b>Judith Weir</b> (b 1954)	Heroic strokes of the bow	15'
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<b>Anian Wiedner</b> (b 2001)	Sesquialtera (world premiere)*	12'
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INTERVAL

<b>Shostakovich</b> (1906–1975)	Symphony no 11 in G minor op 103	59'
	i <i>The Palace Square (Adagio)</i>	
	ii <i>Ninth of January (Allegro – Adagio)</i>	
	iii <i>In memoriam (Adagio)</i>	
	iv <i>The Tocsin (Allegro non troppo – Allegro – Adagio)</i>	

The RCM Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, John Wilson, Vasily Petrenko, Jessica Cottis and Rafael Payare. Performances are given after intensive, two-week rehearsals; its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

Prince Consort Professor of Conducting Martyn Brabbins leads the RCM Symphony Orchestra in a concert of contrasting and vivid works, beginning with Judith Weir's composition inspired by the Paul Klee painting, *Heroische Bogenstriche* (1938). The Swiss-born artist inspired a number of compositions including those by Maxwell Davies and Birtwistle. He was the son of a music teacher and accomplished violinist. According to Weir, looking at Klee's geometrical shapes and repeated patterns 'feels like reading music'. *Heroische Bogenstriche* is a blue and black painting on pink newspaper representing a simple pattern of violin bows and pegs against a blue background.

The orchestra follows this with the world premiere of *Sesquialtera*, written by RCM Concerto Competition winner Anian Wiedner. Anian says of this piece:

*Sesquialtera* is scored for full symphonic orchestra with the addition of an organ which takes up a central structural and textural role. However, this is by no means an organ concerto; the organ becomes an integrated part of the orchestra that interacts with the different instrument families from the quietest texture to the biggest climax. The name of the piece is inspired by an organ stop that combines various overtones and therefore creates a particularly interesting colour.

To conclude, hear Shostakovich's cinematic Eleventh Symphony, a piece evoking the tragedy of the 1905 revolution. In 1955, the Soviet authorities commissioned Dmitri Shostakovich to write a symphony in commemoration of the 50th anniversary of 'Bloody Sunday' when several hundred demonstrators, gathered at the Tsar's winter palace in St Petersburg, were killed on the orders of government officials. It was subtitled 'The Year 1905'. 19th century folk and revolutionary songs permeate the symphony. Hear a sombre liturgical chant in *The Palace Square* with drums representing the gathering people. The dreadful scene of the massacre is evoked in the *Ninth of January*, followed by a revolutionary funeral march in *In memoriam*. The intense final movement, *The Tocsin* (alarm bell), quotes the revolutionary song *Rage, you Tyrants*, which was sung by the Polish in resistance to the Russian invasion of 1863.

Shostakovich would later claim the symphony's inspiration was actually the Hungarian revolution of 1956, but whatever the exact motivation, this powerful music can be considered a poignant reflection on history, depicting the anguish and suppression of an impoverished people. The famous Russian cellist and friend of the composer Mstislav Rostropovich expressed its meaning when he said it was 'a symphony written in blood, a truly tragic work'.

## **Martyn Brabbins**

Martyn Brabbins is Music Director of the English National Opera. An inspirational force in British music, Brabbins has had a busy opera career since his early days at the Kirov and more recently at La Scala, the Bayerische Staatsoper, and regularly in Lyon, Amsterdam, Frankfurt and Antwerp. He guest conducts with top international orchestras such as the Royal Concertgebouw, San Francisco Symphony, DSO Berlin and Tokyo Metropolitan Symphony, as well as the Philharmonia, BBC Symphony and most of the other leading UK orchestras. He is a popular figure at the BBC Proms, who in 2019 commissioned 14 composers to write a birthday tribute to him. Known for his advocacy of British composers, he has conducted hundreds of world premieres across the globe. He has recorded nearly 150 CDs to date, including prize-winning discs of operas by Korngold, Birtwistle and Harvey.

He was Associate Principal Conductor of the BBC Scottish Symphony Orchestra 1994–2005, Principal Guest Conductor of the Royal Flemish Philharmonic 2009–2015, Chief Conductor of the Nagoya Philharmonic 2012–2016, and Artistic Director of the Cheltenham International Festival of Music 2005–2007. He is Prince Consort Professor of Conducting at the RCM, Visiting Professor at the Royal Scottish Conservatoire and Artistic Advisor to the Huddersfield Choral Society. He has for many years supported professional, student and amateur music-making at the highest level in the UK.

## **Daniel Hogan**

Daniel Hogan is a 25-year-old British conductor who is currently studying for a Master's in Conducting at the RCM as a Leverhulme Arts Scholar. In Summer 2022, Daniel was an active participant in the Järvi Conducting Academy, having been selected from over 200 candidates. He was taught by Paavo, Kristjan and Neeme Järvi, and Leonid Grin. In concert, he has conducted the Baltic Sea Philharmonic and the Järvi Academy Youth Orchestra in the Pärnu Concert Hall. Daniel has taken part in masterclasses led by Martyn Brabbins, Sakari Oramo, Jac van Steen, Rafael Payare, Colin Metters, Ben Gernon and Sir Antonio Pappano. Highlights this coming season include recording Schumann's Violin Concerto with Laure Chan and Sinfonia Perdita, and assisting Matthew Taylor with the recording of his Sixth Symphony with the BBC National Orchestra of Wales.

## Anian Wiedner

Anian Wiedner is a German composer and organist. He is particularly interested in writing for specific room acoustics, exploring sustained sounds alongside contrapuntal textures. His musical influences range from the atmospheric works of Éliane Radigue and Arvo Pärt, to the dramatic music of Unsuk Chin and Kaija Saariaho. Recent composition highlights include a four-hour long sound installation in the RCM Museum, blending historical instruments with modern electronics, as well as his orchestral piece *Sesquialtera*, which won the RCM Concerto Competition. Anian is currently in his final year at the RCM where he studies with Alison Kay, Jonathan Cole and Simon Holt. He previously studied organ with David Graham and Andrew Dewar. Outside of the RCM, Anian studied composition with Gavin Bryars at Dartington International Music Summer School and Festival as well as undertaking conducting courses at the Royal Northern College of Music and the Royal College of Organists.

## Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

The RCM would like to thank the following orchestral coaches:

Gabrielle Lester (violin)

Robert Turner (viola)

Tim Walden (cello)

Simon Channing (woodwind)

Alan Thomas (brass)

Sue Blair (harp)

Nicholas Bayley (double bass)

David Hockings (percussion)

Howard Williams, Alvin Arumugam, Daniel Hogan, Alexander Mackinder and Michal Oren (tutti strings; tutti woodwind, brass, percussion, harp & keyboard; and tutti orchestra)



**Violin I**

*Vera Beumer*  
 Yuliya Ostapchuk  
 Luisa Schwegler  
 Marsha Ford  
 Robert Lohov  
 Shoshanah Sievers  
 Amy Huang  
 Daniela Garcia  
 Xiongyufan Miao  
 Michelle Kolesnikov  
 Tayfun Bomboz  
 Isabella Azima  
 Lucy Ruuskanen

**Violin II**

*Lily Harwood*  
 Theo Elwes  
 Lily Kettle  
 Esther Branco  
 Lucy Holmes  
 Sanni Talvitie  
 Peng Zhen  
 Sally Aiko Dando  
 Kaja Seseek  
 June Lee  
 Toby Purdy

**Viola**

*Elena Accogli*  
 Hattie Quick  
 Jiaxin Yang  
 Albert Zhou  
 Feimin Qiao  
 Shay Dyer  
 Diego Bartolome  
 Xinyue Kang  
 Anastasia Sofina  
 Johan Höglind

**Cello**

*Jakub Graf*  
 Luis Freitas Da Cruz  
 Iza Stefanska  
 Laura Williamson  
 Emily Henderson  
 Huayi Chen  
 Aoqing Yang  
 Ni Zhang  
 Meg Allen  
 Astrid Munro

**Double Bass**

*Will Duerden*  
 Alex Heather  
 Ben Fosker  
 James Francis  
 Daniel Molloy  
 Theodore Kwok  
 Sam Lee  
 Mark Lipski

**Flute**

*Maria Filippova*  
 Martha-Lilly Dyer  
 Enya Bowe (pic)

**Oboe**

*Ella Delbruck*  
 Xinyu Cao  
 Sasha Puller (cor)

**Clarinet**

*Diogo Bandola*  
 Raphael Froissart  
 Ed Pelham (bass)

**Bassoon**

*Bruce Parris*  
 Sarah Byrne  
 Eva Serksnaite (contra)

**Horn**

*Olivia Gandee*  
 Lucas Boardman  
 Devin Reddy  
 Henry Lok  
 Jack Bradley-Buxton

**Trumpet**

*Ed Smith*  
 Isaac Holt  
 Libby Foxley  
 Brendan Mathieson

**Trombone**

*Rhodri Thomas*  
 James Parkinson  
 Edward Fletcher (bass)

**Tuba**

Elliott Milum

**Timpani**

Will Rowling

**Percussion**

*Tobias Engelbrektsson*  
 Isaac Harari  
 Julie Scheuren  
 Kian Hsu  
 Juho Hwang  
 Lewis Isaacs  
 Matthew Kosciecha

**Harp**

Liza Rakovska  
 Caterina Nevi

**Celeste**

Edwin Yeung

**Organ**

Ben Collyer

Personnel correct at the time of going to print.  
 Italics denote section principals.

## WORKSHOP PERFORMANCE WITH CHLOÉ VAN SOETERSTÈDE

Wednesday 23 November, 6pm | Amaryllis Fleming Concert Hall

Supported by the Rolando Fund for Visiting Professors at the RCM

**Chloé van Soeterstède** conductor  
RCM Philharmonic

**Beethoven** Symphony no 8 in F major op 93

Chloé van Soeterstède returns to the RCM this season to work with the budding musicians of the RCM Philharmonic.

Following two days of intensive rehearsal and training, the orchestra presents a workshop performance of Beethoven's early Romantic symphony, full of cheerfulness, musical jokes, and a finale of epic proportions.

Chloé van Soeterstède is popular with orchestras across the globe for her intuitive, sensitive, expressive music-making and her commanding and positive presence on the podium. In recent seasons, she has made many debuts across Europe and North America, receiving many re-invitations. In 2022/23, she looks forward to further debuts in Scandinavia, the UK, US, Canada, Germany and Switzerland. In January 2022, she joined the Orchestre d'Auvergne's artistic team as Artist-in-Residence, alongside their Associate Conductors Enrico Onofri and Christian Zacharias, and Chief Conductor Thomas Zehetmair.

Tickets: £5, £8

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



ROYAL  
COLLEGE  
OF MUSIC  
*London*

## MUSIC IN THE MUSEUM

Friday 18 November, 12.30pm

Museum Gallery

**Cassado**  
(1897–1966)

Solo Suite for Cello  
*iii Intermezzo e Danza Finale*

6'

**Clare Juan** cello

**CPE Bach**  
(1714–1788)

12 Variations on La Folia d'Espagne

9'

**Mozart**  
(1756–1791)

Fantasy in C minor K475

12'

**Paul Mnatsakanov** harpsichord

**Barrière**  
(1707–1747)

Sonata no 1  
*i Adagio*  
*ii Allegro*  
*iii Adagio*  
*iv Allegro*

12'

**Aurelien Pinchon** cello  
**Apolline Khou** harpsichord

**Purcell**  
(1659–1695)

A New Ground in E minor ZT. 682

3'

Music for a While Z 583

4'

**Matyáš Houf** recorder  
**Danny Murphy** lute  
**Apolline Khou** harpsichord  
**Alexander Boyd-Bench** cello

## Upcoming Events

### RCM CHAMBER MUSIC

Thursday 24 November, 6pm

Performance Hall

Repertoire to include:

**Bernstein** I hate music!

**Barber** Sonata for Cello and Piano in C minor op 6

**Price** Piano Quintet in A minor

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

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In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Emma Adlard, Head of Philanthropy on **0207 591 4743** or at [emma.adlard@rcm.ac.uk](mailto:emma.adlard@rcm.ac.uk)



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Programme details correct at time of going to print.

# RCM AT ST. MARY ABBOTS

Friday 18 November, 1.05pm

*London*

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

**JS Bach**  
(1685–1750)

Three Sonatas & Three Partitas for Solo Violin 10'  
*From sonata no 3*  
*i Largo*  
*ii Allegro Assai*

**Ming Zeng** violin

**Ysaÿe**  
(1858–1931)

Violin sonata op 27 no 3 *Ballade* 8'

**Cecilia Blencowe** violin

**Marcello**  
(1686–1739)

Oboe Concerto in D minor 10'  
*i Andante e spiccato*  
*ii Adagio*  
*iii Presto*

**Yao Lu** saxophone  
**Ting Ke** piano

**Mendelssohn**  
(1809–1847)

String Quartet no 6 in F minor op 80 23'  
*i Allegro vivace assai*  
*ii Allegro assai*  
*iii Adagio*  
*iv Finale: Allegro molto*

**Ugne Zuklyte** violin  
**Theo Elwes** violin  
**Rocio Ortega Lopez** viola  
**Elizaveta Lessoun** cello

## Upcoming Events

### RCM CHAMBER MUSIC

Thursday 24 November, 6pm  
Performance Hall

Repertoire to include:

**Bernstein** I hate music!

**Barber** Sonata for Cello and Piano in C minor op 6

**Price** Piano Quintet in A minor

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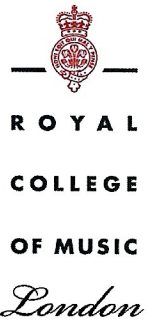
Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

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In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Emma Adlard, Head of Philanthropy on **0207 591 4743** or at [emma.adlard@rcm.ac.uk](mailto:emma.adlard@rcm.ac.uk)



Junior Department  
Chamber Music Concert

Saturday 19 November 2022, 5.30pm, Performance Hall

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**String Trio** (Amy Tress *tutor*)

Alice Cumberbatch & Lorenzo Dore *violin* Ray-Chinh Le *cello*  
Maddalena Laura Sirmen Trio Sonata in C Major PL2.2 3'

**String Quartet** (Erica Dearing *tutor*)

Aidan Zhao & Katherine Jin Da Silva *violin*  
Emma Seymour *viola* Alma Silvera *cello*  
Anita Hewitt-Jones Serenade 3.5'

**Wind Quintet** (Anna Hashimoto *tutor*)

Ellen Roff *flute* Oliver Brown *oboe* Jane Hammond *clarinet*  
Noah Hall *horn* Annabella May-Francis *bassoon*  
Ligeti Six Bagatelles  
*i Allegro con spirito iii Allegro grazioso iv Presto Ruvido* 6'



**Piano Trio** (Maria Tarasewicz *tutor*)

Sapphire Ng *piano* Elyssa Kiang *violin* Anaiyah Kashim *cello*

Clara Schumann Piano Trio in G Minor op17 iii *Andante*

5'

**String Quartet** (Leandro Silvera *tutor*)

Chloe Prins & Nellie Holmes *violin*

Sassan Bhanji *viola* Riya Hamie *cello*

Peteris Vasks String Quartet no4 ii *Toccata I*

4'

**String Quartet** (Sarah-Jane Bradley *tutor*)

Isabel Woolf & Michelle Wang *violin*

Shivani Jansari *viola* Jamie Zweimueller *cello*

Haydn String Quartet op76 no2 i *Allegro*

6'

**Piano Trio** (Richard Uttley *tutor*)

Aurelia Walker *piano*, Helena Landis *violin*, Madeleine Murray *cello*

Beethoven Piano Trio in D op70 no1 'Ghost'

i *Allegro vivace e con brio*

6'

**String Quartet** (Hilary Sturt *tutor*)

Haolin Zhao & Arabella Thornton *violin*

Jamie Jones *viola*, Eva Gowan *cello*

Barber String Quartet op11 i *Molto allegro e appassionata*

8.5'

**String Quintet** (Michal Kaznowski *tutor*)

Flora Clapham & Nellie Holmes *violin*

Jaren Ziegler & Jamie Jones *viola*, Riya Hamie *cello*

Brahms String Quintet op111

i *Allegro non troppo, ma con brio*

9.5'

Royal College of Music Junior Department,  
Prince Consort Road, London SW7 2BS  
+44 (0) 20 7591 4334 | [jd@rcm.ac.uk](mailto:jd@rcm.ac.uk) | [www.rcm.ac.uk/junior](http://www.rcm.ac.uk/junior)

**Miranda Francis** *Head of Junior Programmes*

**Ben Storey** *Assistant Head of Junior Programmes*

**Gill Redfern** *Administrator*   **Molly Bevan** *Administrative Coordinator*

**John Mitchell** *Performance Manager*   **Hilary Sturt** *Head of Chamber Music*



ROYAL

COLLEGE

OF MUSIC

*London*

JUNIOR DEPARTMENT  
PETER MORRISON CONCERTO COMPETITION  
FINAL ROUND

3PM, SATURDAY 19 NOVEMBER 2022  
AMARYLLIS FLEMING CONCERT HALL, RCM

## ADJUDICATORS

**Jacques Cohen**

BA (Hons) MA ARCM

**Guy Johnston**

HonARAM

**Douglas Mitchell**

LRAM DipRAM ARAM



## ACCOMPANISTS

A     Debbie Shah

B     Tony Ingham



# PERFORMERS



3pm      A      **Hetty Christopher** (Trumpet)      18'

Hummel      Concerto  
                 *i    Allegro con spirito*  
                 *ii   Andante*  
                 *iii Rondo: Allegro*

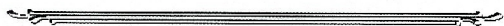
3.20pm   B      **Jaren Ziegler** (Viola)      25'

Walton      Concerto  
                 *i    Andante comodo*  
                 *ii   Scherzo and trio*  
                 *iii Finale – allegro moderato*

3.50pm   A      **Rhea Jo** (Oboe)      16'

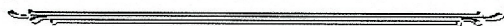
Kalliwoda      Concertino in F  
                 *i    Allegro con fuoco*  
                 *ii   Romanze (Adagio)*  
                 *iii Vivace*





4.10pm B **Haru Ogiwara** (Cello) 30'  
Barber Concerto op 22  
i *Allegro moderato*  
ii *Andante sostenuto*  
iii *Molto allegro e appassionato*

4.45pm A **Markus Sadler** (Piano) 25'  
Bartók Concerto no 3 in E Sz 119  
i *Allegretto*  
ii *Adagio religioso*  
iii *Allegro vivace*



Adjudication and the announcement of the competition's winner will take place in the Concert Hall as soon after the end of the competition as possible.

Junior Department  
Performers Platform

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 19 November 2022, 3pm  
Performance Studio

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- 3.00 Emma Seymour *piano & viola* (pupil of Claudia Schurr & Penny Filer)  
Chopin Waltz in C minor op64 no 5 5'  
David Stowell Flennon Study 2'  
Bach Cello Suite no2 in D minor BWV1008 i *Prelude* 4'
- 3.15 Jamie Jones *viola* (pupil of Sarah-Jane Bradley)  
Vieuxtemps Capriccio 7'
- 3.24 Isabella Shi *piano* (pupil of Yoko Ono)  
Pescetti Piano Sonata no8 in C iv *Allegro* 2'  
Nielsen Humoreske-Bagateller op11 ii *Snurretopeen* 1.5'
- 3.30 Inga De Vegvar *viola* (pupil of Sarah-Jane Bradley)  
Schubert Arpeggione Sonata i *Allegro moderato* 10'
- 3.45 Oliver Brown *oboe* (pupil of James Turnbull)  
Arnold Sonatina i *Leggiero* ii *Andante con moto* 7.5'



4.00	Kezia Colton <i>saxophone</i> (pupil of Sarah Markham) Piazzola Histoire du tango iii <i>Night Club 1960</i>	6'
4.15	Charlie Zha <i>flute</i> (pupil of Nicolas Bricht) Reinecke Ballade op288	9'
4.30	Jennifer Chen <i>flute</i> (pupil of Nicolas Bricht) Reinecke Flute Concerto op283 i <i>Allegro Molto Moderato</i>	9'
4.45	Oli Mollett <i>guitar</i> (pupil of Laura Snowden) Bach Cello Suite no2 BWV1008 i <i>Prelude</i> Tarrega Lagrima	5' 4'
5.00	Duo Ellen Roff <i>flute</i> Claudia Mambery <i>harp</i> (Andrea Charles tutor) Gluck arr. Hunt Dance of the Blessed Spirits <i>from Orfeo</i> Inghelbrecht Esquisses Antiques ii <i>Dryades</i>	4.5' 2.5'



Royal College of Music Junior Department,  
Prince Consort Road, London SW7 2BS  
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John Mitchell *Performance Manager*



**A ROYAL COLLEGE OF MUSIC  
OPERA STUDIO PRODUCTION**



# ORPHEUS

IN THE UNDERWORLD

OFFENBACH

**7PM | 21, 23, 25 & 26 NOVEMBER**

BRITTEN THEATRE

**MICHAEL ROSEWELL**  
CONDUCTOR

**LOUISE BAKKER**  
DIRECTOR

**ANNA YATES**  
DESIGNER

**ANDREW ELLIS**  
LIGHTING DESIGNER

**MERRY HOLDEN**  
CHOREOGRAPHER

# CAST

<b>Orpheus (Cover)</b>	Dafydd Jones Sam Harris	<b>Bacchus,</b> god of wine	David Fraser
<b>Eurydice</b>	Sofia Kirwan-Baez ( <b>21, 23 &amp; 26 November</b> ) Henna Munn ( <b>25 November</b> )	<b>Cybele,</b> goddess of the earth	Jessica Lawley
<b>Public Opinion</b>	Annabel Kennedy ( <b>21, 23 &amp; 26 November</b> ) Charlotte Clapperton ( <b>25 November</b> )	<b>Hebe,</b> goddess of youth	Amelia Langley
<b>Pluto,</b> god of the underworld	Sam Harris ( <b>23 &amp; 26 November</b> ) Marcus Swietlicki ( <b>21 &amp; 25 November</b> )	<b>Morpheus,</b> god of sleep	Connor Dalton
<b>Cupid,</b> god of romance	Anastasia Koorn ( <b>21, 23 &amp; 26 November</b> ) Maria Willis ( <b>25 November</b> )	<b>Mars,</b> god of war	Michael Roche
<b>Venus,</b> goddess of love	Charlotte Kennedy	<b>Cynthia</b>	Zixin Tang
<b>(Cover)</b>	Jessica Lawley	<b>Cerberus/ Sheep</b>	Henry Wright
<b>Jupiter,</b> king of gods	Jamie Woollard ( <b>21, 23 &amp; 26 November</b> ) Daniel Barrett ( <b>25 November</b> )	<b>Sheep/ Fiends</b>	Jiyu Chen Ning Su
<b>Diana,</b> goddess of hunting and the moon	Lylis O'Hara ( <b>21, 23 &amp; 26 November</b> ) Madeline Boreham ( <b>25 November</b> )	<b>Children/ Fiends</b>	Simon Brown Laura Mekhail Ceferina Perry
<b>Juno,</b> queen of gods	Amber Reeves	<b>Olympus Attendants/ Bacchante</b>	Lily Mo Browne Lucy Gibbs Zixin Tang
<b>(Cover)</b>	Zixin Tang		
<b>Mercury,</b> messenger god	Marcus Swietlicki ( <b>23 &amp; 26 November</b> ) Simon Brown ( <b>21 &amp; 25 November</b> )		
<b>Minerva,</b> goddess of wisdom and justice	Georgia Melville		
<b>(Cover)</b>	Amelia Langley		
<b>John Styx</b>	Redmond Sanders ( <b>21 &amp; 25 November</b> ) Nathan Breeze ( <b>23 &amp; 26 November</b> )		

THE ROYAL COLLEGE OF MUSIC OPERA STUDIO PRESENTS

# ORPHEUS

## IN THE UNDERWORLD

Comic operetta in three Acts from the original  
by **Hector Crémieux** and **Ludovic Halévy**

Music by **Jacques Offenbach**

English version by **Jeremy Sams**

*This amateur production is presented by  
arrangement with Music Theatre International  
on behalf of Josef Weinberger Ltd.*

**MICHAEL ROSEWELL** CONDUCTOR

**LOUISE BAKKER** DIRECTOR

**ANNA YATES** DESIGNER

**ANDREW ELLIS** LIGHTING DESIGNER

**MERRY HOLDEN** CHOREOGRAPHER

This production is made possible with the support of Old Possum's Practical Trust  
and The Hon Richard Lyttelton HonRCM & Romilly Lyttelton.

**21, 23, 25 & 26 November 2022 at 7pm**  
**BRITTEN THEATRE**



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Programme details correct at time of going to print.

# SYNOPSIS

## Act 1, Scene 1

Somewhere near Thebes, Public Opinion asserts herself as the guardian of morality. Meanwhile, Orpheus and Eurydice are both guilty of infidelity. Eurydice insists they separate, but Orpheus persuades her to keep their affairs quiet. Eurydice's boyfriend Aristaeus arrives (who is actually Pluto, god of the Underworld in disguise). He lures her to him, and she is mortally bitten by a snake. Together they head down to Hades. Public Opinion threatens to ruin Orpheus' reputation unless he goes to rescue his wife. Reluctantly, Orpheus agrees.

## Act 1, Scene 2

On Mount Olympus, Juno confronts her husband Jupiter (king of the gods) with a rumour of a recent abduction of a mortal by a god. Jupiter vehemently denies his involvement, suspecting it to be the work of his brother Pluto instead. Jupiter is in the process of challenging Pluto about this when the gods begin a full-scale revolt against their diet of ambrosia and nectar. They cannot be appeased but Jupiter is rescued by the arrival of Orpheus and Public Opinion. Orpheus asks Jupiter to force Pluto to return Eurydice to him. Jupiter agrees, and everyone heads to Hell to retrieve her.

## Act 2, Scene 1

Eurydice is locked up in Hades, guarded by the insufferable John Styx. Pluto gives his brother a tour of his apartments, and Jupiter sniffs out where Eurydice is stashed. He transforms himself into a fly and seduces her.

## Act 2, Scene 2

The gods are enjoying a debauched party in Hell. Ominous violin music heralds the approach of Orpheus, but Jupiter has a plan to keep Eurydice for himself: as per the standard myth, on leaving Hades Orpheus must not look back at her as he leaves, or he'll lose her forever. Just as Orpheus looks as if he'll succeed, Jupiter flings a lightning bolt, making Orpheus turn around, thereby losing his wife forever.

## Interval



## DIRECTOR'S NOTE

I think I speak for all of us when I say that the world has been going through a bit of a rough patch in recent years, so Offenbach's delightfully silly *Orpheus in the Underworld* offers some much-needed light relief.

It was first produced in Paris in 1858 and wasn't initially as successful as Offenbach hoped it would be. However, a scathing, fuddy duddy review and an ensuing public spat between composer and critic had just the right effect, and Parisians subsequently flocked to see what all the fuss was about. Thus, a crowd-pleaser was born, and the piece has maintained a solid footing in international programming ever since.

This production has been influenced and inspired by everything from *Bridesmaids*, *Blackadder* and *Busby Berkeley* to *Mills & Boon*, *Father Ted*, *Not the Nine O'Clock News*, the entire Disney back catalogue, every musical ever, and anything in between. We hope you enjoy watching it as much as we enjoyed making it.

**Louise Bakker**



# PRODUCTION

## For the Royal College of Music Opera Studio

### Director of Opera

Michael Rosewell

### Head of Vocal and Opera

Nick Sears

### Deputy Head of Vocal and Opera

Audrey Hyland

### Visiting Professor of Opera

Kiri Te Kanawa

### Manager of Vocal and Opera

Ann Somerville

### Opera Assistant

Phoebe Richards

### Vocal Faculty Assistant

Olivia Grant

## For the production

### Conductor

Michael Rosewell

### Director

Louise Bakker

### Designer

Anna Yates

### Lighting Designer

Andrew Ellis

### Choreographer

Merry Holden

### Lighting Programmer and Chief LX

Rachel Astall

### Production Electrician

Colin Eversdijk

### Technical ASM

Venus Raven

### Set built by Basement 94

### Props

Britten Theatre Workshop

### Production Manager

Paul Tucker

### Head of Costume

Laura Pearce

### Costume Makers

Evelien Coleman

Pat Farmer

### Costume Assistants

Evelien Coleman

Zoe Hammond

### Hair and Make-up Supervisor

Alex Foster

### Surtitle Operators

Emily Rooke

Emily Chapman

### Assistant Conductor

Jo Ramadan

### Répétiteurs

Alice Turner

Paul Mackenzie

### Music Coaches

Joyce Fieldsend

Lionel Friend

Tony Legge

Michael Lloyd

Caroline Dowdle

Peter Selwyn

Stuart Wild

### Orchestra Coaches

Peter Sparks

(wind, brass & percussion)

John-Paul Jennings

(tutti strings)

### Translation by Jeremy Sams

Couplé and Mercury  
aria orchestration by  
John Owen Edwards



## **Royal College of Music Opera Orchestra**

### **Violin I**

Jessica Meakin  
Matilda Sacco  
Nellie Whittam  
Julie Piggott  
Leslie Wilburn  
Nina Shih  
AmyJo Gilbert  
Hilde Jentsch

### **Violin II**

Alex Raine  
Rubie Besin  
Thibaut Pesnel  
Helena Thomas  
Abbie Chan  
Tom Wilson

### **Viola**

Leon Chakrabarti  
Mitzi Marley Clarke  
Declan Wicks  
Joseph Berry

### **Cello**

Marion Portelance  
Samuel Weinstein  
Jesse Yu

### **Double Bass**

Lydie Horsford  
Isabel Garcia

### **Flute**

Carina Udriste  
Ida Li

### **Oboe**

Ross Williams

### **Clarinet**

Zhenyu Zhang  
Alice Dilley

### **Bassoon**

Francesco Di Matteo

### **Horn**

Tabitha Bolter  
Alexander Grinyer  
Amelia Lawson

### **Cornet**

Amy Ronson  
Archie Musselwhite

### **Trombone**

Jonathan Lovatt

### **Timpani**

Stanley Talman

### **Percussion**

Guy Courtie  
Beste Gurkey  
Lewis Blackwood

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### **Head of Performance, Programming & Faculties**

Flo Ambrose

### **Concert and Venue Manager and Acting Orchestra Manager**

Holly Thew

### **Orchestra Co-ordinator and Acting Orchestra Manager**

Daniella Rossi

### **Orchestra and Concerts Co-ordinator**

Grace Cattell

### **Performance & Programming Assistant**

Chris Michie

# CREATIVE TEAM



**Michael Rosewell**  
Conductor

Conductor Michael Rosewell is an Opera Association of America prize winner and the recipient of an Olivier Award for Outstanding Achievement in Opera. He has appeared in some of the world's most prestigious opera houses, including the Vienna State Opera, the Royal Opera House, Covent Garden and English National Opera. Michael began his conducting career in Germany before joining the music staff of the Wiener Staatsoper, where he assisted Claudio Abbado and worked closely with many world-renowned singers and conductors. In concert, Michael has conducted at the International Music Festivals in Aldeburgh, Edinburgh, Bath, Perth, Buxton, Heidelberg, Zagreb and Montepulciano, with orchestras such as the Staatsorchester Rheinische Philharmonie, the RTÉ National Symphony Orchestra, the London Mozart Players, the Orchestra of Scottish Opera and the Aurora Orchestra. Radio broadcasts include Radio France Musique, Süddeutscher Rundfunk, RTÉ Dublin and the BBC, and he has recorded under the Linn and Decca labels. He recently completed a highly successful tenure as Music Director of English Touring Opera, where he played a central role in bringing the company much greater prominence and recognition.



**Louise Bakker**  
Director

Louise Bakker is a stage director across opera, theatre and musicals. She is Dutch but London-born and studied Drama with English at Manchester University.

Future credits include Royal Academy of Music Opera Scenes, *The Rake's Progress* (Aylesbury Opera), *Itch* (Associate Director, Opera Holland Park), and *Così fan tutte* (Assistant Director, Grange Festival).

Past directing credits include: *Saul* (Richmond Opera); *Mozart and Salieri/Suor Angelica* (Rose Opera); *Jenůfa* (Aylesbury Opera); *The Dragon of Wantley* (Richmond Opera), Royal College of Music Opera Scenes; Royal Academy of Music Opera Scenes; *Cavalleria Rusticana/I Pagliacci* (Aylesbury Opera); *Shaw Goes Wilde* (Pegasus Opera); *Assassins* (Pleasance Theatre); and *Pravda* (Bridewell Theatre). Associate Directing credits include *The Magic Flute* (Polly Graham/Royal College of Music).

Assistant Directing credits include: *Margot la Rouge/Le Villi*, *The Cunning Little Vixen*, *Kát'a Kabanová* (Opera Holland Park); *Tamerlano*, *Falstaff* (The Grange Festival); *A Midsummer Night's Dream* (Royal Academy of Music); Jette Parker Young Artist Summer Performance (Royal Opera House); *La descente d'Orphée aux enfers* (Vache Baroque Festival); *The School of Jealousy* (Bampton Classical Opera), *The Braille Legacy* (Charing Cross Theatre); and *The Enchanted Island* (British Youth Opera).

Louise works frequently with the Royal Opera House's Learning and Participation Department and has extensive performing experience as an actress, singer and voiceover artist.



**Anna Yates**  
Designer

Anna Yates' designs for opera include *The Marriage of Figaro* at Luzerner Theater, Lucerne; *Brundibar* with the Opera North Youth Company; Britten, Debussy and Ravel at the Royal College of Music; *Riders to the Sea/Cupboard Love* at Byre Opera, St Andrews; and *Lucia di Lammermoor* at Fulham Opera. Theatre designs include *Glee & Me* at the Royal Exchange Manchester; *Ferguson and Barton*, currently on tour in Scotland; *Totentanz* for Love Dance Scotland at Tramway, Glasgow; *Elevenes* at Somerset House; and *Kafka's Quest* at Theater for the New City, New York. As co-designer, theatre includes *Berberian Sound Studio* at the Donmar. Associate Designer credits include productions at the Royal Opera House, English National Opera, National Theatre and the Almeida Theatre. Anna trained at the University of Sydney and New York University's Tisch School of the Arts.



**Andrew Ellis**  
Lighting Designer

Andrew Ellis trained at the Royal Central School of Speech and Drama. Design credits include: *Giselle* for United Ukrainian Ballet (London Coliseum); *re|generation* for National Youth Ballet (Sadler's Wells); *La descente d'Orphée aux enfers* and *Acis & Galatea* for the Vache Baroque Festival; *Legally Blonde* for Urdang Academy (Bernie Grant); *Into The Spotlight*, *The Four Seasons*, *Remembrance*, *Quint-Essential* and *Tryst* for New English Ballet Theatre (Linbury Theatre, Lilian Baylis Studio, Peacock Theatre); *Ballet Icons* (Dubai Opera House and London Coliseum); *Carmen* for Agudo Dance Company (international tour); *Chrissie Hynde Sings Bob Dylan* (Royal Opera House and Sky Arts); *The Distance You Have Come* (Apollo Theatre); Darcey Bussell's British Ballet Gala (Royal Albert Hall); and for Balletboyz: *Deluxe*, *Them/Us*, *Void*, *BBanned* and *Alpha* (West End, Sadler's Wells and international tours), *Young Men* (Wilton's Music Hall and The Joyce, New York), and *The Kama Sutra* (Sky Arts). Awards include the 2018 Broadway World UK Award for Best Lighting Design for *Eugenius!*.

[www.andrewellisx.com](http://www.andrewellisx.com)

@andrewellisx



## **Merry Holden** Choreographer

Merry has worked extensively as a dancer with leading opera companies in the UK and internationally, in productions including: *Candide* (Opéra National de Lorraine); *Medea*, *Parsifal*, *Turandot* (English National Opera); *Robert le diable*, *Eugene Onegin*, *Carmen* (Royal Opera House); *The Fairy Queen*, *Vanessa*, *Saul* (Glyndebourne Festival and tour); and *Orphée aux enfers* (Komische Oper Berlin and Salzburg). In 2015, Merry became revival choreographer for *Saul* in the Glyndebourne tour and has since remounted the choreography in Australia (Adelaide Festival), Houston (Houston Grand Opera) and Paris (Théâtre du Châtelet).

Merry has recently choreographed a production of *Iolanthe* for the Gilbert & Sullivan Festival and has been revival choreographer for Charles Court Opera for their production of *Patience*, both directed by John Savournin. Merry was also one of the two dancers for *Electric Tour*, the Pet Shop Boys' 2013–15 world tour, and most recently was assistant choreographer for their Glastonbury performance.



# CAST



## Dafydd Jones Orpheus

Welsh tenor Dafydd Jones is an Ivor Llewellyn Foster Scholar supported by a Leverhulme Arts Scholarship at the Royal College of Music, studying for his for Masters under the tutelage of Nicky Spence, Edith Wiens and Caroline Dowdle. Dafydd is proud to be a Samling Artist and is generously supported by the Munster Trust and the Ryan Davies Memorial Trust. Dafydd recently made his international debut as Clotarco in Haydn's *Armida* at the Bregenzer Festspiele and made his role debut as Pastore in Monteverdi's *L'Orfeo* for Garsington Opera. He has also sung Don Ottavio (*Don Giovanni*) for OPRA Cymru. Upcoming engagements see him performing in concerts in Switzerland and here in the UK.



## Sofia Kirwan-Baez Eurydice

Anglo-Venezuelan soprano Sofia Kirwan-Baez began vocal tuition at 16 in France. Since then, operatic roles have included Elle (*La voix humaine*), Adina (*L'elisir d'amore*), Venus (*La Dafne*), Juno (*The Fairy Queen*), Papagena (*The Magic Flute*) and creations by Marco Galvani and Toby Young. Other solo work comprises Schoenberg's *Pierrot Lunaire*, Mahler's Fourth Symphony, Monteverdi's *Vespers* and Vivaldi's *Gloria*. Sofia holds a Bachelor of Music from Oxford University, and Rotary International supported her Masters at the Royal Welsh College of Music and Drama. A recent winner of the RCM's Concerto Competition, Sofia is a Huffner Scholar supported by the Sir Gordon Palmer Scholarship and is a Sybil Tutton Opera Award Holder.



## Henna Munn Eurydice

Born in Japan and raised in Canada, soprano Henna Mun studies at the Royal College of Music with Sarah Tynan and Caroline Dowdle. At the RCM, Henna has played Adina in *L'elisir d'amore* (Opera Scenes) and covered the roles of Papagena (*The Magic Flute*) and the Dew Fairy (*Hansel and Gretel*). She was scheduled to play the Sandman (Verbier Festival) in *Hänsel und Gretel* and Barbarina in *Le nozze di Figaro* (Verbier/Ibiza Clásico) this year. Henna is a Basil Coleman Opera Award Holder supported by the Midori Nishiura Scholarship. She is supported by the Josephine Baker Trust and the Drake Calleja Trust.



### **Annabel Kennedy Public Opinion**

Annabel Kennedy is a 25-year-old mezzo-soprano from Devon. She is a Siow-Furniss Scholar supported by the Sir Gordon Palmer Scholarship at the Royal College of Music. Annabel is also grateful to be supported by the Josephine Baker Trust, the Drake Calleja Trust, the Munster Trust Award and the Sybil Tutton Opera Award. Annabel is a Britten Pears Young Artist for 2022/23. Roles at the RCM include Second Lady in *The Magic Flute*, Hansel in Humperdinck's *Hansel and Gretel* and Minskwoman in Jonathan Dove's *Flight*. Recent awards include First Prize in the RCM Lies Askonas Competition, Audience Prize at the Somerset Song Prize and Second Prize in the Hurn Court Opera Singer of the Year Competition.



### **Charlotte Clapperton Public Opinion**

Mezzo-soprano Charlotte Clapperton made her debut at Wigmore Hall and has since been performing across England. Charlotte is currently studying for a Masters at the Royal College of Music with Dinah Harris. She is a Lennox Hannay Charitable Trust Scholar and also is generously supported by the Countess of Munster Musical Trust. She was awarded her Bachelor of Music at the Royal Academy of Music, where she studied with Catherine Wyn-Rogers and Matthew Fletcher. Charlotte has performed as a young solo recitalist at the Creative Oundle Festival and was the recipient of the GDST Young Singer of the Year Award 2018.



### **Sam Harris Pluto / Orpheus (Cover)**

Sam Harris is a British tenor studying with Peter Savidge at the Royal College of Music, where he is a Dr Martin Schwartz Scholar. Sam began his musical career as a boy chorister at Winchester Cathedral and was later a choral scholar at New College, Oxford. Operatic roles include Fenton (*Sir John in Love*) and Don Eusebio (*L'occasione fa il ladro*) for British Youth Opera, and First Armed Man in the RCM's production of *The Magic Flute*. A frequent performer on the concert platform, highlights include Stravinsky's Mass with the London Symphony Chorus. A prolific vocal arranger, Sam's work has been featured on national television and in major national advertising campaigns.





### **Marcus Swietlicki Pluto / Mercury**

Marcus Swietlicki is a Scottish tenor currently studying at the Royal College of Music for his Masters with Russell Smythe. He is an Aldama Scholar. Marcus previously studied at the Royal Conservatoire of Scotland with Stephen Robertson, graduating with a BMus and achieving the highest grades for vocal performance of any student within the vocal faculty. Marcus has won various competitions such as the RCS Leonie Kayser Prize for Singing and the Pamela Hart Prize (Third Prize) at the Kathleen Ferrier Society Bursary Competition for Young Singers. Marcus also received the RCS Trust Entrance Award Scholarship and RCS Winnie Busfield Singing Award 2018.



### **Anastasia Koorn Cupid**

American mezzo-soprano Anastasia Koorn is a graduate of the University of Michigan, where she earned a dual degree in Vocal Performance and Choral Music Education, with a minor in German. She is currently earning her Masters at the Royal College of Music under the tutelage of Tim Evans-Jones. Anastasia's 2022 season included the title role in Chicago Summer Opera's *Seerse*, and she also made her Berlin debut as The Gingerbread Witch in Humperdinck's *Hänsel und Gretel*. She was a recipient of the Ian Donald Wilson Memorial Scholarship for her performance and artistry.



### **Maria Willis Cupid**

Maria is a Sheila Saam Memorial Scholar studying for a Masters at the Royal College of Music with Patricia Bardon, and supported by the Josephine Baker Trust. She recently covered the role of Stewardess and performed in the ensemble of the RCM Opera Studio's production of *Flight* (Dove). Before attending the RCM, Maria graduated with a first-class BMus (Hons) from Trinity Laban, receiving the TCL Silver Award. Roles include: Ronnie O'Sullivan in *Gilbert Feathers* (RCM's *Odysseys* in association with Tête à Tête); Donna Elvira, Zweite Dame and Dido (*Don Giovanni*, *Die Zauberflöte* and *Dido and Aeneas* in Waterperry Opera Festival's Scenes), and Nada in Sokolvić's *Svadba* (Trinity Laban).



### **Charlotte Kennedy Venus**

Soprano Charlotte Kennedy is in the first year of her Masters at the Royal College of Music, studying with Janis Kelly and Caroline Dowdle. Charlotte is a Leverhulme Arts Scholar supported by the Robert McFadzean Whyte Award and is also kindly supported by the Munster Trust Derek Butler Award. Charlotte completed her undergraduate degree at the Royal Northern College of Music, where she was awarded first place in the Alexander Young Prize in her final year of study. This summer, Charlotte was a Waterperry Opera Festival Young Artist, performing in three of their summer productions. Other recent highlights include masterclasses with Sumi Jo (RCM) and Nicky Spence (Waterperry Opera).



### **Jamie Woollard Jupiter**

British bass Jamie Woollard is studying for an Artist Diploma at the Royal College of Music. He is a Stephen Catto Memorial Scholar, supported by the Fishmongers' Company Scholarship. Jamie recently made his debut with the Royal Opera House, performing in a series of newly commissioned opera scenes, and will return to ROH in spring 2023 to cover Segeste and Tullio in Handel's *Arminio* at the Linbury Theatre. Past roles in RCM productions include Sarastro in *The Magic Flute* and the Immigration Officer in *Flight*. This year, Jamie is a Samling Young Artist, and in 2021 was awarded Second Prize in the Maureen Lehane Vocal Awards.



### **Daniel Barrett Jupiter**

23-year-old Daniel Barrett is a baritone from Glasgow who is in his first year on the Masters course at the Royal College of Music, studying with Russell Smythe. Daniel is delighted to be a Drapers' de Turckheim Scholar and a Drake Calleja Trust Scholar. Daniel is also an associate artist with the Josephine Baker Trust and a Samling Artist. In January 2022, Daniel won First Prize at the RCM's Lieder Competition, claiming the Bertha Taylor Stach & Ted Moss Prize. He has since also been awarded Third Prize in the Brooks-van der Pump English Song Competition held in the Britten Theatre at the RCM.





### **Lylis O'Hara Diana**

Lylis O'Hara was born in Cardiff and raised in Jersey. She began her musical education at the UK's leading specialist school, Chetham's School of Music, and later attended the Royal Academy of Music, graduating as a Bachelor of Music in 2019 with first-class honours. Lylis continued to study at the Royal Academy of Music for her Masters, in which she obtained a distinction. Lylis is now studying for her Artist Diploma at Royal College of Music and is a Stephen Catto Memorial Scholar supported by the Basil Coleman Opera Award. In September of this year, Lylis was named as Music in Action's Young Artist for 2022/23.



### **Madeline Boreham Diana**

Masters student Madeline Boreham is studying at the Royal College of Music with Patricia Rozario and Caroline Dowdle and is an RCM Scholar. In 2019, she received Third Prize in the Brooks-van der Pump English Song Competition, and made her English National Opera debut as 'Gossip' in Britten's *Noyes Fludde*. She recently received a commendation at the RCM Lieder competition, was a finalist in the Joan Chissell Schumann Competition and received Third Prize in the Lies Askonas Competition. At the RCM, she sang in the chorus in the 2021 production of *The Magic Flute*, and earlier this year covered the role of Mother in *Hansel and Gretel*.



### **Amber Reeves Juno**

Amber is undertaking her Masters at the Royal College of Music, studying with Peter Savidge as a Sussex Scholar supported by the Douglas and Hilda Simmonds Scholarship. As an undergraduate at Cambridge University, she was a choral scholar with the St Catharine's College Choir. Recent performances include Britten's *The Rape of Lucretia* in the summer RCM Opera Scenes; the role of the Madrigal Singer in Puccini's *Manon Lescaut* at the 2022 Dorset Opera Festival; and the premiere of Paul Carr's Requiem, *The Light of Love*, in the Church of Madonna dell'Orto, Venice.



### **Simon Brown** Mercury / Child / Fiend

British tenor Simon Brown, having graduated with a first-class BMus degree from the Royal Conservatoire of Scotland, has recently embarked on his Masters at the Royal College of Music, where he is the Mason Award Holder supported by the Il Circolo Music Award. Simon is the 2022 Leonie Kayser Prize winner at the RCS and was also part of world-renowned mezzo-soprano Karen Cargill's Associate Artist Programme. In Simon's youth, he was a chorister at Lichfield Cathedral where he performed for HM Queen Elizabeth II and HM King Charles III as well as being broadcast live on BBC television and radio.



### **Georgia Melville** Minerva

Australian soprano Georgia Melville is a Masters student at the Royal College of Music studying with Janis Kelly and Caroline Dowdle. She is a Helen Rachael Mackaness Trust Scholar supported by the John Nickson & Simon Rew Scholarship in memory of Sir Peter Jonas. Georgia is also supported by the Tait Memorial Trust. In June, Georgia was a soloist in Berlioz's *Les nuits d'été* with the RCM Symphony Orchestra. Recent operatic experience includes Gretel (*Hänsel und Gretel*) with Westminster Opera, Governess (*The Turn of the Screw*) and Donna Elvira (*Don Giovanni*) in RCM Opera Scenes, and Arminda (*La finta giardiniera*) with the Sydney Conservatorium of Music.



### **Redmond Sanders** John Styx

Baritone Redmond Sanders studies at the Royal College of Music with Tim Evans-Jones and is a Rhoddy Voremberg Scholar. In September 2021, Redmond was the Second Armed Man in the RCM's production of Mozart's *The Magic Flute*. In summer 2022, he was a member of the chorus in Grange Park Opera's *Der fliegende Holländer*, as well as for Opera Rara in *Il proscritto* at the Barbican and *La princesse de Trébizonde* at the Queen Elizabeth Hall. Redmond has also performed oratorio works, most recently singing the baritone solo in Vaughan Williams' *A Sea Symphony* at the RCM and the baritone solo from Duruflé's *Requiem* in Dublin.



### **Nathan Breeze John Styx**

Baritone Nathan Breeze is undertaking a Masters at the Royal College of Music, studying with Russell Smythe. He is a Mike Rimmer Scholar supported by the Jessie Sumner Scholarship. Nathan is also the recipient of the Melba Opera Trust's Annie McFarling Opera Scholarship and the Max and Jill Schultz Opera Society Scholarship. His roles at the Western Australian Academy of Performing Arts included Dr Falke in *Die Fledermaus*, Jupiter in *Orpheus in the Underworld*, and Pirate King in *The Pirates of Penzance*, and he was a soloist in Fauré's Requiem and Schubert's Mass in G Major.



### **Connor Dalton Morpheus**

American baritone Connor Dalton is in his second year of study at the Royal College of Music. A Martin Harris Scholar, Connor studies with Peter Savidge and Andrew Robinson. Role highlights include: Zombie in *My Days as a Zombie on Earth*, produced by the RCM in collaboration with Tête à Tête; and Count Almaviva (*Le nozze di Figaro*) and Don Alfonso (*Così fan tutte*) in the RCM spring 2022 Opera Scenes. Connor holds a Bachelor of Music in Vocal Performance from Mars Hill University, North Carolina, where he was a Pauline Snelson Scholar and Donna N. Robertson Award recipient.



### **David Fraser Bacchus**

Liverpool-born bass David Fraser's operatic debut was in the chorus of *Don Giovanni* with Opera Viva in 2017. He later became a member of National Youth Training Choir of Great Britain in 2018. David's solo performances have been in a variety of venues in the Merseyside area. He is an undergraduate student at the Royal College of Music in London studying for a Bachelor of Music with Graeme Broadbent. He is a Charles Jacobs Scholar, supported by the Worshipful Company of Cutlers.



### **Jessica Lawley** Cybele / Venus (Cover)

Jessica Lawley is a 23-year-old soprano studying for her Masters at the Royal College of Music under the guidance of Patricia Rozario. She is an Ian Evans Lombe Scholar supported by the Helen Marjorie Tonks Scholarship. She recently completed her undergraduate degree at the RCM, graduating with first-class honours. Previous performances include Tolomeo in Graun's *Cleopatra e Cesare*, Euridice in Gluck's *Orfeo ed Euridice* and Female Chorus in Britten's *The Rape of Lucretia* in RCM Opera Scenes.



### **Amelia Langley** Hebe / Minerva (Cover)

Amelia joined the Royal College of Music in 2021. Having completed a Graduate Diploma as a Helen Marjorie Tonks Scholar, she is now currently undertaking a Masters as a Robert McFazdean Whyte Award Holder under the tutelage of Dinah Harris and Andrew Robinson, with continued support from the Humphrey Richardson Taylor Charitable Trust. Recent performances include Dot in Dove's *The Enchanted Pig*, Venere in Cavalli's *L'Egisto* and Beth in Mark Adamo's *Little Women* (RCM Opera Scenes), Maria in Bernstein's *West Side Story* Concert Suite and Frasquita in Bizet's *Carmen*.



### **Michael Roche** Mars

Michael Roche is currently studying for a Masters at the Royal College of Music with Tim Evans-Jones, having previously completed a Graduate Diploma in Vocal Performance. Highlights include performances as Escamillo (*Carmen*, Cardiff University Opera Society, 2019), Figaro (*Le nozze di Figaro*, RCM Opera Scenes, 2021) and Barzilai (*King Solomon and the Queen of Sheba*, Bath Festival of Learning). Michael has worked with up-and-coming conductors, such as Tori Longdon, and recently performed in Brahms' Requiem with Quintin Beer.



### **Zixin Tang** Cynthia / Olympus Attendant / Bacchante / Juno (Cover)

Mezzo-soprano Zixin Tang is a Helen Marjorie Tonks Scholar at the Royal College of Music, studying with Patricia Bardon. Her operatic roles include Dorabella (*Così fan tutte*), Voluptia (*L'Egisto*), Ramiro (*La finta giardiniera*) and Third Lady (*The Magic Flute*). For four years, Zixin was holder of the 'Voice Excellence' scholarship at the Central Academy of Drama, Beijing, and graduated with a Bachelor of Arts in Acting (Opera Acting). She has won prizes at several international competitions, including Second Prize at the VIII Concorso Internazionale di Canto Lirico in Italy. Zixin also participated in the opening ceremony of the World Theatre Education Alliance 2017 International Theatre Festival in Beijing.



### **Henry Wright** Cerberus / Sheep

Australian baritone Henry Wright is a graduate of the Sydney Conservatorium of Music and is currently studying for his Masters at the Royal College of Music, under the tutelage of Russell Smythe. Recent performances include Chorus in *Götterdämmerung* with Grimeborn Opera Festival, Guglielmo in RCM Opera Scenes and First Priest in the RCM's 2021 production of *The Magic Flute*. Henry is grateful to be a Maria Björnson Memorial Fund Award Holder supported by the Audrey Sacher Award and to also be supported by Kay Van Norton Poche AM.



### **Jiyu Chen** Sheep / Fiend

Tenor Jiyu Chen was born in Wenzhou, China. He is studying at the Royal College of Music under Justin Lavender and Bryan Evans, where he is a Tiong Kiu King Scholar supported by the Elaine Hugh-Jones Scholarship. He won First Prize at the 17th American Classical Singer International Vocal Competition China, and a Gold Award at Wenzhou Young Singer Vocal Competition in 2020. Previous roles include Tamino in *Die Zauberflöte* in 2021 at the Zhejiang Conservatory of Music, and Belfiore in RCM's Opera Scenes.





### **Ning Su Sheep / Fiend**

Chinese Tenor Ning Su is a Masters student at the Royal College of Music, studying with Justin Lavender. He is a Jessie Sumner Scholar, supported by the Charles Branchini Scholarship. Ning has a Bachelor of Management Science degree from Zhejiang University, and previously studied with Central Conservatory of Music tenor Haitao Hei privately. He won the Outstanding Gold Award in the Bel Canto Open Group of the 4th Hong Kong International Music Festival.



### **Laura Mekhail Child / Fiend**

Egyptian soprano Laura Mekhail is the Andrea Bocelli Foundation – Community Jameel Scholar at the Royal College of Music. In 2022, she was cast in two roles in RCM Opera Scenes, playing Frasquita in Bizet's *Carmen* in the Spring Term and Amor in Cavilli's *L'Egisto* – her first trouser role – in the Summer Term. Laura has also performed in one of the Andrea Bocelli Foundation concerts in Cuneo, Italy, and most recently she performed a classical recital by the Pyramids of Giza in Cairo, Egypt, organized by Community Jameel, the Sawiris Foundation and the Royal College of Music.



### **Ceferina Penny Child / Fiend**

British-Argentinean Soprano Ceferina Penny is in her first year of Masters studies with Janis Kelly at the Royal College of Music, where she is a Charles Ravel Scholar. In 2018, she made her professional debut as The Slave in English National Opera's production of *Salome*. Ceferina has taken part in masterclasses with prestigious artists, including Ann Murray and Sir Thomas Allen. In 2021, she appeared at the Grange Festival, singing Peaseblossom in Paul Curran's production of Britten's *A Midsummer Night's Dream*.



### **Lily Mo Browne** Olympus Attendant / Bacchante

Lily Mo Browne is a 22-year-old mezzo-soprano in her final year as an undergraduate at the Royal College of Music. She is studying under Tim Evans-Jones and Bryan Evans, and is a Peter and Sheila Bennett Scholar. Lily placed third in the 2019 Junior Kathleen Ferrier competition, and was a recipient of the Pamela Hart Award. Operatic roles include Second Witch in Hurn Court Opera's *Dido and Aeneas* and Old lady in Southgate Youth Opera's *Candide*. She was a Southtrepps Music Festival Young Artist in 2022.



### **Lucy Gibbs** Olympus Attendant / Bacchante

Mezzo-soprano Lucy Gibbs is a Robert Lancaster Scholar at the Royal College of Music, studying with Patricia Bardon and Sebastian Wybrew. She previously trained at Chetham's School of Music and went on to read Music at Merton College, Oxford. Lucy was a member of Genesis Sixteen in 2020/21. Recent performances include Handel's *Messiah* with the Crowborough Choral Society and Nevill Holt Opera. Operatic roles at the RCM include Cenerentola (*La Cenerentola*) and Mrs Kneebone (*A Dinner Engagement*) for spring Opera Scenes and covering Older Woman in Jonathan Dove's *Flight*.

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# ARTIST DIPLOMA SHOWCASE

Wednesday 23 November, 6pm

Performance Hall

<b>Boccherini</b> (1743–1805)	Cello Sonata in C major G17	15'
	<i>i Allegro</i>	
	<i>ii Largo assai</i>	
	<i>iii Rondo allegro</i>	

**Pablo Tejedor Gutierrez** cello  
**Danny Murphy** guitar

<b>Haydn</b> (1732–1809)	Sonata in D Major, Hob. XVI:33	15'
	<i>i Allegro</i>	
	<i>ii Adagio</i>	
	<i>iii Tempo di minuet</i>	

**Yuheng Huang** piano

<b>Schubert</b> (1797–1828)	Der Hirt auf dem Felsen (the Shepherd on the Rock) D 965	12'
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**Chao Chen** clarinet  
**Fangwei Zhao** piano  
**Juliet Petrus** voice

<b>Chen Yao</b> (b 1976)	Through waters, by mountains	8'
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**Chao Chen** clarinet  
**Fangwei Zhao** piano

<b>Granados</b> (1867–1916)	Allegro de Concierto	8'
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**James Carrabino** piano

## Upcoming Events

### RCM CHAMBER MUSIC

Thursday 24 November, 6pm

Performance Hall

Repertoire to include:

**Bernstein** I hate music!

**Barber** Sonata for Cello and Piano in C minor op 6

**Price** Piano Quintet in A minor

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Emma Adlard, Head of Philanthropy on **0207 591 4743** or at [emma.adlard@rcm.ac.uk](mailto:emma.adlard@rcm.ac.uk).



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**BigGive**

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Donate to the RCM Scholarships Fund between **12pm on Tuesday 29 November and 12pm on Tuesday 6 December** and your gift could be doubled!

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ROYAL  
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*London*



**ORCHESTRAL MASTERWORKS:  
BEETHOVEN SYMPHONY NO 8**

Wednesday 23 November

6pm | Amaryllis Fleming Concert Hall

Chloé van Soeterstède conductor

RCM Philharmonic



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Programme details correct at time of going to print.

## ORCHESTRAL MASTERWORKS: BEETHOVEN SYMPHONY NO 8

Wednesday 23 November, 6pm | Amaryllis Fleming Concert Hall

Supported by the Rolando Fund for Visiting Professors at the RCM

**Chloé van Soeterstède** conductor  
RCM Philharmonic

**Beethoven**  
(1770– 1827)

Symphony no 8 in F major op 93

i *Allegro vivace e con brio*

ii *Allegretto scherzando*

iii *Tempo di menuetto*

iv *Allegro vivace*

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of music from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. Past and forthcoming conductors include Martin André, Martyn Brabbins, Jac van Steen and Chloé van Soeterstède. Preparations for concerts usually take place over three days, and include intensive sectional and tutti rehearsals, often led by principal players from the London orchestras. The orchestra regularly performs concerts for schools as part of the RCM Sparks programme. Its concerts are also broadcast live and on demand to an international audience online.

This evening Chloé van Soeterstède returns to the College to work with the RCM Philharmonic. Following a short intensive rehearsal and training period, the orchestra presents a performance of Beethoven's Eighth Symphony. Beethoven wrote his early Romantic symphony in 1812, just before he entered another emotionally difficult period of his life; he was in poor health and it was also during this time he wrote his famous love letter to the unidentified 'Immortal Beloved'. Nevertheless, despite what appears to be difficult times for the composer, this Symphony is much more light-hearted than its neighbours, the relentless Seventh and the powerful Ninth. Beethoven even referred to it as 'my little Symphony in F'. The style somewhat harks back to classical era symphonies of Mozart and Haydn, but Beethoven still surprises the audience. The second movement, which isn't truly slow like most, features a ticking theme in the woodwinds that some scholars believe to be a nod to his friend Johann Maelzel, the inventor of the metronome. The seven-minute finale, a highlight of the symphony, begins with a delicate call-and-response between the violins and flutes before a sudden interruption of the completely alien note of C sharp. The symphony ends with a very long passage of loud tonic harmony. Tchaikovsky described this movement as 'one of the greatest symphonic masterpieces of Beethoven'.



## Chloé van Soeterstède

Chloé van Soeterstède studied viola at the Royal Academy of Music and conducting at the Royal Northern College of Music with Clark Rundell and Mark Heron. She was appointed the Taki Alsop Fellow 2019–21 by Marin Alsop and was a Dudamel Fellow with the LA Philharmonic in the 2021/22 season. In the upcoming seasons Chloé looks forward to debuts in Scandinavia, the UK, Germany, Switzerland, the US, New Zealand and Australia. In January 2022 she joined the Orchestre d'Auvergne's artistic team as Artist-in-Residence, alongside their Associate Conductors Enrico Onofri and Christian Zacharias, and Chief Conductor Thomas Zehetmair.

In 2022/23 Chloé makes her debut with the London Philharmonic, Scottish Chamber, Finnish Radio Symphony, Geneva Chamber and Nordic Chamber orchestras amongst others and returns to the Royal Philharmonic, Bournemouth Symphony and Gävle Symphony orchestras, Orquesta Sinfónica de Castilla y León and GiOrquesta for a production with La Fura dels Baus at the PortaFerrada Festival. In 2019 Chloé conducted the world premiere of Benjamin Attahir's *Syrian Voices* in France, and regularly programmes works by contemporary composers such as Jessie Montgomery, Roxanna Panufnik, Annamaria Kowalsky, Katarina Leyman and Anna Meredith. At the 2019 Deutscher Dirigentenpreis in Cologne she was awarded the Bärenreiter Prize for the best interpretation of a contemporary work. In 2012 she founded the Arch Sinfonia, which has been applauded for its vibrant and boundless energy, its wide range of repertoire and its initiatives to build bridges between artists and audience. Chloé enjoys working with specialist music schools and conservatoires across the UK.

**Violin I**

*Elif Cansever*  
Eliza Nagle  
Annisia Gybel  
Masa Stopar  
Esther Zaglia  
Isabella Todes  
Cristina Dimitrova  
Mirjam Bartol  
Sanni Talvitie  
Kiana Chan  
Cecilia Blencowe  
Julia Blachuta  
Michelle Kolesnikov  
Antonio Ferreira

**Violin II**

*Alix Vaillot-Szwarc*  
Deniz Sensoy  
Joel Munday  
Harry Nim  
Wai Ying Law  
Mine Ibrahim  
Minyao Huang  
Toby Purdy  
Eldad Pavilcu  
Leyth Elmani  
Ilai Plis  
Alexandra Peel

**Viola**

*Joseph Lowe*  
Vanessa Hristova  
Charis Morgan  
Summer Brooks  
Rocio Ortega Lopez  
Rebecca Marr  
Scott Storey  
Katharine Wing

**Cello**

*Emily Henderson*  
Edward Mead  
Sizhe Fang  
Yiling Huang  
Nina Rivas  
Xiaoyan Leng  
Haomiao Cao  
Jingyi Wei

**Double Bass**

*Daniil Margulis*  
Danny Cleave  
Sam Lee  
Theodore Kwok  
Lucia Polo Moreno  
Ketan Curtis

**Flute**

*Cara Houghton*  
Ivan Lazebnyi

**Oboe**

*Amelie Budd*  
Chelsea Becker

**Clarinet**

*Mariëtte Koens*  
Sydney Minor

**Bassoon**

*Siping Guo*  
Emily Ambrose

**Horn**

*Amadea Dazeley-Gaist*  
Leo Glenister  
Lucas Boardman  
Hannah Spry

**Trumpet**

*Edward Smith*  
Libby Foxley  
Nicholas Salerno

**Timpani**

Toril Azzalini

Personnel correct at the  
time of going to print.

Italics denote section  
principals.

## Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

The RCM would like to thank the following orchestral coaches:

Frank Zielhorst (tutti strings)  
Marie Lloyd (woodwind)  
Alex Edmundson (brass)  
Chris Ridley (percussion)  
Frank Zielhorst (tutti orchestra)

## NEW PERSPECTIVES

Thursday 24 November 2022, 7.30pm | Amaryllis Fleming Concert Hall

**Timothy Lines** director

### New Perspectives

**Nino Russell** Bayer (world premiere)

**George Lewis** The Deformation of Mastery

**Xenakis** Thallein

**Alexander Ho** Gambit (UK premiere)

**Alison Kay** Peace (world premiere)

**Birtwistle** Silbury Air

RCM New Perspectives, our flagship new music group, explores a dramatic programme of music, including a UK and world premieres by RCM doctoral composers and RCM composition professor Alison Kay.

*Thallein*, meaning 'to sprout', illustrates Xenakis' fascination with mathematical models – performed to mark the 100th anniversary of the composer's birth. Harrison Birtwistle, who died this year, explored the ritualistic in *Silbury Air*, depicting an unusual prehistoric mound in Wiltshire. Meanwhile, African American composer George Lewis' recent work is about disruption and resistance, inspired by the influential book *Modernism and the Harlem Renaissance*.

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

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# ROYAL COLLEGE OF MUSIC

## Crypt Sessions

**Date:** Thursday 24 November 2022

**Time:** 11am

**Venue:** The Crypt at St John's Smith Square

**Duration:** 45

**Concert Manager:** N/A

**Green Room:** Green Room

**Dress Code:** Concert Dress

If you are performing as a soloist, please dress as you would for a professional concert engagement. You may wish to look at performances on the [Wigmore Hall YouTube channel](#) for ideas of what to wear for a chamber venue.

If you are performing as a chamber ensemble, we require you to wear the same **colour scheme** to ensure that you look professional and prepared for concert engagements. We recommend **Concert Dress Black** as everyone should have an item of black clothing.

We reserve the right to ask you not to perform if we feel you are not dressed appropriately for a concert performance.

As a general rule you will not be allowed to perform if you are wearing **branded clothing, jeans/chinos or trainers**.

Please note that the dress code above also applies to page turners.

### Running Order:

<b>Boccherini</b> (1743–1805)	Sonata for Solo Cello G4	15'
	<i>i Adagio</i>	
	<i>ii Allegro</i>	
	<i>iii Moderato</i>	
	<i>iv Affettuoso</i>	

**Pablo Tejedor Gutierrez** cello

<b>Diabelli</b> (1751–1858)	Guitar Sonata op 29 no 3	15'
	<i>i Allegro moderato</i>	
	<i>ii Andante sostenuto</i>	
	<i>iii Finale: Adagio - presto</i>	

**Danny Murphy** guitar

<b>Boccherini</b> (1743–1805)	Sonata for Solo Cello G7	15'
	<i>i Allegro</i>	
	<i>ii Moderato</i>	
	<i>iii Adagio</i>	
	<i>iv Allegro</i>	

**Pablo Tejedor Gutierrez** cello

## Rehearsals:

09:30 - 10:30	Boccherini - Sonata for Solo Cello G4
09:30 – 10:30	Diabelli - Guitar Sonata op 29 no 3
09:30-10:30	Boccherini - Sonata for Solo Cello G7

## Useful Information

### On the Day

- Please arrive to your rehearsal on time and ready to perform. If you are running late or are no longer able to attend the rehearsal, please contact [chambermusic@rcm.ac.uk](mailto:chambermusic@rcm.ac.uk) so that we are aware of the situation.
- During the rehearsal, the stage manager will drop in to ask about your requirements. Please consider the following:
  - How many stands and chairs do I need?
  - Do I have a page turner?
  - Should I let them know about any special requirements such as having two stands for page turns?
- Once you have finished your rehearsal, you are free to leave but please arrive at the Green Room **at least 20 minutes** before the concert begins. Even if you are performing towards the end of the concert, you must be waiting in the green room before the concert starts or you may not be able to perform.
- Please check the durations of the pieces in the programme and head down to the backstage area of the performance space **5 minutes** before you are due to perform. If the programme is running ahead of schedule, a stage manager will come and collect you from the Green Room.

### Box Office

We would like everyone to have a wonderful time performing as part of this series. Therefore, we strongly encourage you to invite students, professors, friends and family to attend your concert as audience.

All attendees must secure a ticket from the box office or website including students and staff at RCM. If they do not purchase a ticket before the performance, they will not be allowed into the auditorium.

Please encourage your guests to stay for the whole performance as it is beneficial for everyone to have a nice, full audience to perform to.

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

### Spoken Introductions

For all Rush Hour & Lunchtime concerts, including those at external venues, performers are required to give a spoken introduction.

Good starting points are:

1. **The Performer(s)** – Your name, where you are from, level of study, how you started making music together.

2. **The Composer** – Where were they from? Where were they when they wrote the piece?
3. **The Work** – Audiences appreciate some help navigating through the work. Try to keep it simple – i.e. where they might have heard the piece before, playing recurring themes/motifs.

Relax and be yourself – these short introductions are an easy way for the audience to get to know a little more about the piece and about you as a musician and a person!

## Recordings

Personal recordings of any type are not permitted for RCM concerts.

RCM Chamber Music aims to record all concerts using the Panopto Lecture Capture system. Once the recording has processed, you will be able to access it from the Concerts folder on Panopto.

Students are not permitted to download RCM Chamber Music concerts for personal or professional use. If you would like to record your performance, please book a performance space at another time, and use the Panopto One Touch system.

If you have any further questions or concerns, please contact [chambermusic@rcm.ac.uk](mailto:chambermusic@rcm.ac.uk).



## **NEW PERSPECTIVES**

Thursday 24 November, 6.15pm and 7.30pm

Amaryllis Fleming Concert Hall

Timothy Lines director

New Perspectives





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**PRE-CONCERT PERFORMANCE**

Thursday 24 November, 6.15pm | Amaryllis Fleming Concert Hall

**Timothy Lines** and **Jonathan Cole** presenters

<b>George Lewis</b> (b 1952)	Emergent	10'
<b>Xenakis</b> (1922–2001)	Charisma	5'

**NEW PERSPECTIVES**

Thursday 24 November, 7.30pm | Amaryllis Fleming Concert Hall

**Timothy Lines** director  
**New Perspectives**

<b>Nino Russell</b> (b 1994)	Bayer (world premiere)	12'
<b>George Lewis</b>	The Deformation of Mastery	20'
<b>Xenakis</b>	Thallein	17'

**INTERVAL**

<b>Alexander Ho</b> (b 1993)	Gambit (UK premiere)	7'
<b>Alison Kay</b> (b 1970)	Peace (world premiere)	11'
<b>Birtwistle</b> (1934–2022)	Silbury Air	15'

The RCM's flagship new music group New Perspectives, explores a range of repertoire, including premieres by RCM doctoral composers Nino Russell and Alexander Ho, and RCM professor Alison Kay. The opening work, *Bayer*, is from *Constellations*, a series of eight interrelated musical works that draw upon celestial data and mythology associated with the 88-star constellations recognised today. Nino says '*Bayer* is a sonic exploration of the constellations discovered by astronomer Johann Bayer in his 1603-star atlas *Uranometria*'. Alexander Ho's *Gambit* takes inspiration from chess, a game Alexander played semi-obsessively and competitively whilst growing up and rediscovered during lockdown. Alexander says: 'On being asked to write for the wonderful Riot Ensemble, I was pleasantly surprised to find that director Aaron Holloway-Nahum was also a keen player. We played a few games – all quietly intense, infrequently calculated, and ultimately frantic as we ran out of time to play our moves – from which the idea of *Gambit* was born'. Our penultimate work in the programme, *Peace*, was written in a backdrop of war, nuclear threats and many demands on the individual. Alison says: '*Peace* juxtaposes different states of being: forceful keening, violent melody muddled by pulsing fields of notes versus extreme calm static prayer. It is a snapshot of extreme intensities collective and individual compressed and trapped in a miniature frame'.

Alongside these premieres, hear works by American and scholar of experimental music George Lewis, avant-garde composer Iannis Xenakis and renowned British composer Harrison Birtwistle. *The Deformation of Mastery* (2022) is a work about disruption and resistance and inspired by African-American literary theorist Houston A Baker Jr's influential book, *Modernism and the Harlem Renaissance*. Meanwhile Xenakis' *Thallein* (1984), meaning 'to sprout', illustrates the composer's fascination with mathematical models. It features juxtaposed sections constructed out of small musical ideas, such as trills, glissandos, repeated notes and rhythms. The final piece in the programme, *Silbury Air* (1977), is a single movement work inspired by Silbury Hill, a prehistoric mound in Wiltshire. Birtwistle describes the hill as an 'artificial but organic intruder on the landscape...*Silbury Air* begins with a primal, ritualistic pulse which seems to emerge from a dense fog. As the piece develops, this single pulse fragments into an array of mechanistic voices which hum and clank at varying rates of speed'.

## Timothy Lines

Timothy studied at the RCM with Michael Collins and now enjoys a wide-ranging career as a clarinetist. He has played with all the major symphony orchestras in London as well as with chamber groups including London Sinfonietta and the Nash Ensemble. From 1999 to 2003 he was principal clarinet of the London Symphony Orchestra and was also chairman of the orchestra during his last year there. In September 2004 he was appointed section leader clarinet of the City of Birmingham Symphony Orchestra, a position he held until January 2006, when he left to focus on his freelance career. He plays on original instruments with the English Baroque Soloists, the Orchestre Revolutionnaire et Romantique and the Orchestra of the Age of Enlightenment and is also frequently engaged to record film music and pop music tracks. Much in demand as a teacher, Timothy is professor of clarinet at both the Royal College of Music and the Royal Academy of Music. In 2016 he was appointed a Fellow of the RCM.

## New Perspectives

The Royal College of Music New Perspectives ensemble was formed to specialise in the performance of contemporary music. The group plays a diverse range of repertoire each term. Recent performances include Lutyens' *Six Tempi* for 10 instruments and Lisa Illean's *Januaries*. RCM student composers also regularly showcase their works with the ensemble. New Perspectives has been directed by a number of established musicians both from the College and from outside, including Timothy Lines and Nicholas Collon. The group is becoming established outside College and engagements have included performances at the Southbank Centre for their festival *The Rest is Noise*.

## Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

## Pre-concert Performance

Issy Haley-Porteous (flute)  
Michelle Hromin (clarinet)  
Jakub Graf (cello)

## New Perspectives

### Flute

*Rianna Henriques* (alto)  
Tilly Coulton (pic)  
Leah Hallinon (alto)

### Oboe

*Kara Battley* (cor)  
Junhao Fu

### Clarinet

*Chao Chen*  
Connor Hargreaves (bass)

### Bassoon

Keane Lui  
Liam Slabbert (contra)

### Violin

*Catherine Alsey*  
Angelique Martinet

### Viola

Georgie Davis

### Cello

Nok Him Chan

### Double Bass

Markus van Horn

### Horn

Zachary Hayward  
Oscar Horan

### Trumpet

Joshua Cusworth  
Tom Toledo-Brown

### Trombone

Morgan Taylor

### Tuba

Gavin Johnson

### Percussion

*Murray Sedgwick*  
Sophie Stevenson  
Hoi Yin Ng  
Clara Smith

### Piano

Roberto Boschelli

### Harp

Rosie Gill

Personnel correct at the time of going to print.

*Italics denote section principals.*

## RCM WIND ENSEMBLE

Wednesday 30 November 2022, 7.30pm | Amaryllis Fleming Concert Hall

Simon Channing director  
RCM Wind Ensemble

Dvorak (arr Ashby Mayes) Carnival Overture op 92

Chelsea Becker Marmoris (world premiere)

R Strauss Sonatina no 1, 'Aus der Werkstatt eines Invaliden'

Dubois Quatuor pour Saxophones

Edward McGuire Celtic Knotwork

The RCM Wind Ensemble presents a range of works including a new composition from Chelsea Becker, a winner at the 2021 BBC Young Composer competition.

The concert begins with the joyous and celebratory *Carnival Overture*, a vivid depiction of a bustling festival crowd. Alongside, we hear the world premiere of Chelsea Becker's new work plus Richard Strauss' graceful *Sonatina*, which was written when the composer was 80 years old and recovering from illness. Its tongue-in-cheek title means 'from an invalid's workshop'.

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

Christmas  
Challenge

BigGive

### The Big Give Christmas Challenge 2022

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Donate to the RCM Scholarships Fund  
between **12pm on Tuesday 29  
November and 12pm on Tuesday  
6 December** and your gift could  
be doubled!

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*London*

## RCM CHAMBER MUSIC

Thursday 24 November, 6pm

Performance Hall

**Bernstein**

(1918–1990)

I Hate Music!

8'

- i* My name is Barbara
- ii* Jupiter has seven moons
- iii* I hate music!
- iv* A big Indian and a little Indian
- v* I'm a person too

**Felicitas Wrede** soprano

**James Carrabino** piano

**Barber**

(1910–1981)

Sonata for Cello and Piano in C minor op 6

18'

- i* Allegro ma non troppo
- ii* Adagio
- iii* Allegro appassionato

**Layla Ballard** cello

**Francisco Couto** piano

**Price**

(1887–1953)

Piano Quintet in A minor

28'

- i* Allegro non troppo
- ii* Andante con moto
- iii* Juba. Allegro
- iv* Scherzo. Allegro – coda

**Shona Beecham** violin

**Jane Park** violin

**Rocio Ortega Lopez** viola

**Theodore Baujard** cello

**Nicole Ng** piano



## Upcoming Events

### RCM CHAMBER MUSIC

Thursday 1 December, 6pm

Performance Hall

Repertoire to include:

**Zekun Ji** Piano Quintet 'Wind Chimes'

**Schubert** String Quartet no 14 D 810 'Death and the Maiden'

**Haydn** String Quartet in B flat major op 76 no 4 Hob.III:78 'Sunrise'

**Poulenc** Sextet

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

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Programme details correct at time of going to print.

**Christmas Challenge**


**Big Give**

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## MUSIC IN THE MUSEUM

Friday 25 November, 12.30pm

Museum Gallery

**JS Bach**  
(1685–1750)

Sonata in G minor BWV 1020

11'

- i* *Allegro*
- ii* *Adagio*
- iii* *Allegro*

**Leonor Luz** baroque flute

**Boismortier**  
(1689–1755)

Trio Sonata in E minor op 78 no 2

7'

- i* *Andante*
- ii* *Allegro*
- iii* *Adagio*
- iv* *Presto*

**Samuel Finch** baroque flute

**Leonor Luz** baroque flute

**Ali Baumann** baroque cello

**Ceci Keiffer** harpsichord

**Handel**  
(1685–1759)

Trio Sonata in G minor HWV 387

15'

- i* *Andante*
- ii* *Allegro*
- iii* *Largo*
- iv* *Allegro*

**Joseph Lowe** violin

**Greta Bommarito** violin

**Pablo Tejedor Gutierrez** cello

**Myriam Lowe** harpsichord

**JS Bach**  
(1685–1750)

Cello Suite no 2 in D minor

20'

- i* *Prelude*
- ii* *Allemande*
- iii* *Courante*
- iv* *Sarabande*
- v* *Menuet*
- vi* *Menuet*
- vii* *Gigue*

**Eddie Mead** cello

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### RCM CHAMBER MUSIC

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Performance Hall

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OF MUSIC**  
*London*



# ORGAN INTERLUDES: JAMES TODD

Friday 25 November, 6pm

Amaryllis Fleming Concert Hall

## ORGAN INTERLUDES: JAMES TODD

Friday 25 November, 6pm Amaryllis Fleming Concert Hall

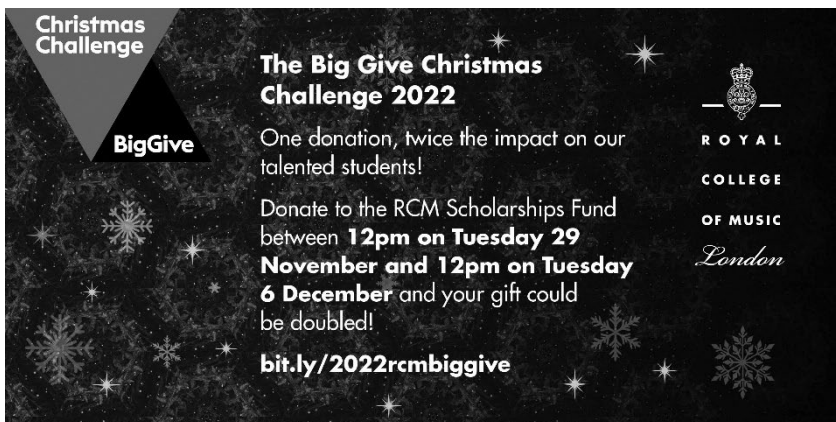
<b>Buxtehude</b> (c.1637–1707)	Mit Fried und Freud ich fahr dahin BuxWV76	9'
	i <i>Contrapunctus I</i>	
	ii <i>Evolutio I</i>	
	iii <i>Contrapunctus II</i>	
	iv <i>Evolutio II</i>	
	v <i>Klag-Lied</i>	
	 Puer natus in Bethlehem	 1'
	 Nun komm, der Heiden Heiland, BuxWV 211	 2'
	 In dulci jubilo	 2'
 <b>JS Bach</b> (1685–1750)	 Prelude and Fugue in A minor BWV 543	 11'
 <b>Rheinberger</b> (1839–1901)	 Organ Sonata no 4 in A minor op 98	 18'
	i <i>Tempo moderato</i>	
	ii <i>Intermezzo</i>	
	iii <i>Fuga cromatica</i>	

James Todd organ

## James Todd

James Todd was previously the Organ Scholar at the Metropolitan Cathedral of Christ the King, Liverpool, from 2019-20. He is currently in his third year of studying for a Bachelor of Music (Performance) at the Royal College of Music, with Professors David Graham and Charles Andrews.

James is particularly interested in working alongside choirs and is also an avid performer of sacred music, playing regularly at weddings and funerals. He has been a regular organist for Sunday Masses at several churches in his hometown of Crewe since 2015, and is currently Organist at St. Mary's, West Kensington. During his time as Organ Scholar in Liverpool, James regularly played at services throughout the week and helped to train the choristers in the singing of psalms. He also played at several Masses for national organisations, such as the National Mass for the Guild of St. Stephen. A particular career highlight for James was playing at the underground Basilica of St. Pius X, for the Shrewsbury Diocesan Pilgrimage to Lourdes.

A promotional poster for the Christmas Challenge Big Give. The background is dark with white snowflakes and stars. In the top left, a grey triangle contains the text 'Christmas Challenge' and a black triangle below it contains 'Big Give'. The main text is centered and reads: 'The Big Give Christmas Challenge 2022', 'One donation, twice the impact on our talented students!', 'Donate to the RCM Scholarships Fund between 12pm on Tuesday 29 November and 12pm on Tuesday 6 December and your gift could be doubled!', and the URL 'bit.ly/2022rcmbiggive'. On the right, the Royal College of Music logo is shown above the text 'ROYAL COLLEGE OF MUSIC London'.

## UPCOMING EVENTS

### RCM CHAMBER MUSIC

Thursday 1 December, 6pm

Performance Hall

Repertoire to include:

**Zekun Ji** Piano Quintet 'Wind Chimes'

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**R O Y A L**

**C O L L E G E**

**O F M U S I C**

*London*

Junior Department  
Contemporary Music Concert

Saturday 26 November 2022, 5.15pm, Performance Hall



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## **The Very Air We Breathe**

This concert is the culmination of a term long project with **Echo Vocal Ensemble**. Texts for the songs were written by students after a poetry workshop with the legendary Roger McGough, who has a long-standing relationship with the ensemble. Another starting point for the project was Simon Speare's *Flights of Fancy* which set to music poems using imagery of being airborne. Thanks to composition teachers Bushra El-Turk, Jonathan Pitkin and Simon Speare for working with students on this project.

**Oxygen:** read by Antonia Zadrag

### **Vincent Ji - Fly High**

*Fly high*

*Brush the clouds that pass us by*

*Soar towards the stars afar*

*Fly high*

*Brush aside the tears we cry*

*Soar above our wounds and scars*

*Fly high, for our hearts lie*

*Beyond the azure skies*

### **Asher Saipe - A Seed Rose**

*A seed rose up from the glade,*

*It floated toward my window,*

*It landed on my floor,*

*But it could not sprout,*

*A feather fell down,*

*It forged through the air*

*Settled on a step*

**Tristan McCardel - Colours of Air**

Air, The hot air balloon sailing to the moon,  
Stars shining.

As it wings its way through the atmosphere, smoke steals the colours of air.

**Storm: read by Alex Crawford**

**Aurelia Walker - Winter Travels**

*Walking through the wind  
I cannot see through the snow  
The path I once had followed is gone  
In the air my breath is frozen  
ice forming before my eyes*

*Somewhere far away  
There is light  
There is home*

**Alex Crawford - On Reedbeds**

*Wind groans and howls  
In their masses blow!*

**Isabella Rose Nichols - Home**

*Breathe, my darling  
you are safe  
here the air is sweet as  
spring back home!*

**Simon Speare - I Wandered Lonely as a Cloud**

*I wandered lonely as a cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd,  
A host, of golden daffodils;  
Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze.*

*Continuous as the stars that shine  
And twinkle on the milky way,  
They stretched in never-ending line  
Along the margin of a bay:  
Ten thousand saw I at a glance,  
Tossing their heads in sprightly dance.*

*The waves beside them danced; but they  
Out-did the sparkling waves in glee:  
A poet could not but be gay,  
In such a jocund company:  
I gazed—and gazed—but little thought  
What wealth the show to me had brought:*

*For oft, when on my couch I lie  
In vacant or in pensive mood,  
They flash upon that inward eye  
Which is the bliss of solitude;  
And then my heart with pleasure fills,  
And dances with the daffodils.* William Wordsworth

**Flying:** read by Maddy Chassar Hesketh

### **Alec Thurbin - Breathe**

*I breathe while I write, hands placed on the keys;  
The notes fill the air, then float in the breeze.  
I breathe while I run, feet pounding the ground;  
Heart beating fast, head filled with the sound.*

*I breathe while I watch, eyes wide with the view;  
The people are standing, and I stand with you.  
I breathe while I sleep, on my bed I lay;  
I breathe while I dream, dreaming of a brand new day.*

### **Maddy Chassar-Hesketh - Air is the Space Between Us**

*When will we come to understand  
That air is the space between us.  
That it in itself is the poem,  
Yet silent, and breathing.*

*I take from the air, 10 times a day.  
I take from the air, from the green and breathing.  
The trees take our sighs. Left, right.  
Our breath alone.*

*You took from the air, the words you speak.  
We took from the air, for the truth and deceiving.  
The trees breathe your words. In, out.  
Our breath alone.*

*When will we come to understand  
That air is the space between us.  
That it in itself is the poem,  
Yet silent, and breathing.*

One Breath: read by Luca Boston

Antonia Zadrag - Breath

*What does it mean to be alive?  
The air that passes through your lungs,  
Does it signify your existence?  
Do the breaths you take define your being?  
If the air leaves your body,  
And the gusts of wind cease,  
Is your memory still life?*

Luca Boston – A Feel of Autumn

*Look up at the autumn leaves  
See fierce orange colours  
Of trees in the distance  
And rougher crimson others  
  
Gaze mouth opened at the window  
with your hand on the wall  
vermillion red on the floor  
the look of Autumn*

*Open the window and inhale autumn air  
Your lungs unsmoked  
Exhale the crisp refresh  
With Liberty*

Billie Reason - The Fundamentals of Musical Acoustics

The piece includes spoken quotations from scientific texts

William Yu - The Very Air we Breathe

*The very air we breathe keeps us alive.  
The wonder of oxygen, the wonder of life.*

### Simon Speare - Birds of Prey

*Their shadows dim the sunshine of our day,  
As they go lumbering across the sky,  
Squawking in joy of feeling safe on high,  
Beating their heavy wings of owlish gray.  
They scare the singing birds of earth away  
As, greed-impelled, they circle threateningly,  
Watching the toilers with malignant eye—  
From their exclusive haven - birds of prey,  
They swoop down for the spoil in certain might,  
And fasten in our bleeding flesh their claws,  
They beat us to surrender weak with fright,  
And tugging and tearing without any pause,  
They flap their hideous wings in wild delight,  
And stuff our gory hearts into their maws.* Claude McKay

The words 'they circle threateningly' in Jamaican/American Claude McKay's 1919 poem inspired the use of isorhythmic techniques (rotating pitch and rhythm at different speeds) in this dark song. S.S.

### Methu Menuwara - In the Air

*In the air, what is there to see?  
Lots of life, this is what we can see.  
Birds and clouds are in the air,  
So fresh and fair.*

*In the air, what is there to see?  
Smog, just smog, that is what we can see.  
Who made the foul air?  
The people down there.*

*In the air, what is there to see?  
Better skies, that is what we can see.  
Much less smog in the air,  
Foul is now fair.*



## Echo Vocal Ensemble

Sarah Latto *director*

Lindsey James, Ellie Sperling *soprano*

Anna Semple, Sophie Timms *alto*

Benedict Munden, Sam Oladeinde *tenor*

Freddie Crowley, Sam Gilliatt *bass*

Echo is an acclaimed vocal ensemble that stemmed from the Genesis Sixteen Young Artist scheme. They made their St John's Smith Square debut in 2017, and have since performed at the Queen Elizabeth Hall, as Ensemble-in-Residence at Ryedale Festival and live on BBC Radio 3.

The group has quickly developed a reputation for imaginative programming and multi-disciplinary collaborations, including with poet Roger McGough, composer James MacMillan, visual artist Polly Apfelbaum and the London Philharmonic Orchestra. Echo aims to explore the full range of what ensemble singing can achieve, including improvisation and audience-immersive concert experiences, whilst achieving musical excellence at all times.

Most recently, Echo collaborated with director Tom Guthrie on a staged performance of Handel's Messiah celebrating the history of the oratorio in Bath, and performed alongside duo Ganda Boys, reworking traditional Ugandan music for a cappella voices. In 2022, Echo announced a multi-disk partnership with the award-winning label Delphian Records.

## UPCOMING

Echo Vocal Ensemble & Friends present

*Chasing the Night: Midwinter songs*

Kings Place, London: Thursday 15 December

Following one winter solstice as it unfolds across the Northern hemisphere, Echo Vocal Ensemble present songs from five continents, exploring the unique blend of folklore, religion, magic and tradition that midwinter brings.

## RCMJD Contemporary Music Concert

Saturday 18 March 2023, RCM Performance Hall

Featuring LinkEd project chamber pieces and other student compositions.

Royal College of Music Junior Department,  
Prince Consort Road, London SW7 2BS  
+44 (0) 20 7591 4334 | [jd@rcm.ac.uk](mailto:jd@rcm.ac.uk) | [www.rcm.ac.uk/junior](http://www.rcm.ac.uk/junior)

**Miranda Francis** *Head of Junior Programmes*

**Ben Storey** *Assistant Head of Junior Programmes*

**Gill Redfern** *Administrator*    **Molly Bevan** *Administrative Coordinator*

**John Mitchell** *Performance Manager*    **Simon Speare** *Head of Composition*

Junior Department  
Performers Platform

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 26 November 2022, 3pm  
Performance Studio



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- |      |  |          |
|------|--|----------|
| 3.00 | Victoria De Melo <i>piano</i> (pupil of Jianing Kong)<br>Chopin Ballade no1 in G Minor op23  | 10'      |
| 3.15 | Hector Elwes <i>violin</i> (pupil of Viktoria Grigoreva)<br>Mendelssohn Violin Concerto in E Minor op 64<br><i>i Allegro Molto Appassionato</i>                | 9'       |
| 3.30 | Eli Tomey <i>violin</i> (pupil of Ani Schnarch)<br>Vitali Chaconne in G minor  | 10'      |
| 3.45 | Alex Pylypenko <i>piano</i> (pupil of Katya Lebedeva)<br>Albeniz Asturias from Spanish Suite op47  | 4'       |
| 3.52 | Chiara Ponticos <i>voice</i> (pupil of Jean-Claude Ohms)<br>Debussy Nuit d'Etoiles   | 3'       |
| 4.00 | Clare Jennings <i>recorder</i> (pupil of Rebecca Austen-Brown)<br>John Golland Blues<br>Anton Herberle Sonate Brillante iii <i>Allegro molto a la menuetto</i> | 3'<br>2' |

- |      |  |          |
|------|--|----------|
| 4.08 | Anaiyah Kashim <i>cello</i> (pupil of Sue Lowe)<br>Fauré <i>Après un Rêve</i>  | 3.5'     |
| 4.15 | Dimity Shorrock <i>flute</i> (pupil of Nicolas Bricht)<br>CPE Bach <i>Concerto in D Minor i Allegro di Molto</i>                                     | 7'       |
| 4.30 | Ellen Roff <i>flute</i> (pupil of Nicolas Bricht)<br>Doppler <i>Hungarian Pastoral Fantasie</i><br><i>i Molto Andante ii Andantino Moderato</i>      | 8.5'     |
| 4.45 | Inez Karlsson <i>cello</i> (pupil of Michal Kaznowski)<br>Britten <i>Cello Suite no1 op72 Canto Primo and I Fuga</i><br>Popper <i>Elfentanz</i>      | 6'<br>3' |
| 5.00 | Alex Pylypenko <i>oboe</i> (pupil of Helen Barker)<br>Cimarosa <i>Oboe Concerto</i><br><i>i Larghetto ii Allegro iii Siciliana iv Allegro giusto</i> | 11'      |



Royal College of Music Junior Department,  
Prince Consort Road, London SW7 2BS  
+44 (0) 20 7591 4334 | [jd@rcm.ac.uk](mailto:jd@rcm.ac.uk) | [www.rcm.ac.uk/junior](http://www.rcm.ac.uk/junior)

Miranda Francis *Head of Junior Programmes*  
Ben Storey *Assistant Head of Junior Programmes*  
Gill Redfern *Administrator* Molly Bevan *Administrative Coordinator*  
John Mitchell *Performance Manager*





**ROYAL**

**COLLEGE**

**OF MUSIC**

*London*

Junior Department  
Symphony and Chamber Orchestras Concert

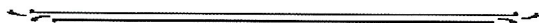
7pm, Saturday 26 November 2022  
Amaryllis Fleming Concert Hall, RCM

Welcome to this evening's concert at the RCM Junior Department (RCMJD). By the end of this term RCMJD students will have enjoyed a wide range of performance opportunities including two Royal Albert Hall's Elgar Room recitals, together with Soloist, Contemporary, Chamber and Ensemble concerts, plus our weekly Performers Platforms. On Wednesday 21 December the Chamber Choir and Advanced Vocal Ensemble, together with a selection of instrumentalists, will present our annual Carols for Shoppers service at St James's Piccadilly and the Autumn Term concludes next Saturday with a Soloists Concert at 11am in the Performance Hall and the RCMJD End of Term Concert at 2.30pm in the Concert Hall.

Since its inception the Royal College of Music Junior Department has evolved to meet the musical needs of our students and adapted to the changing educational and musical landscape. We provide a programme designed to prepare students for musical life in the 21st century, so we aim to produce happy, successful, healthy, entrepreneurial and flexible young musicians who can meet the ever-changing demands of the profession. This academic year over £225,000 of bursary support is being accessed by families where there is the most need – furthering the RCM's mission to offer an inspirational learning experience for all, regardless of financial means. The RCMJD is grateful to the Government's Music & Dance Scheme, the Leverhulme Trust, the Wolfson Foundation, the Humphrey Richardson Taylor Charitable Trust, RCMJD Bursary Scheme, ABRSM (Junior Scholarship), Abinger Hammer Village School Trust, Alchemy Foundation, Awards for Young Musicians, Meredith & Denis Coleman, Dorothy L Sayers Society, Estate of Humphrey Searle, Future Talent, Granger Award, John Curwen Society, PRS for Music Foundation, Roger Quick, Saddlers' Company, Sascha Lasserson Memorial Trust and the Wrightson Trust for their generous support.

For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. For further details, please see the RCM Public Recording Policy at [www.rcm.ac.uk](http://www.rcm.ac.uk). Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

Lili Boulanger (1893-1918)	<b>D'un Matin de Printemps</b>	5'
	Jacques Cohen conductor	
Suk (1874-1935)	<b>Serenade for Strings in E flat op 6</b>	30'
	<i>i Andante con moto ii Allegro ma non troppo e grazioso</i>	
	<i>iii Adagio iv Allegro giocoso, ma non troppo presto</i>	
	Christopher Hiron director	
Interval 20 minutes		
Vaughan Williams (1872-1958)	<b>Symphony no 2 in G A London Symphony</b>	44'
	<i>i Lento – Allegro risoluto ii Lento iii Scherzo (Nocturne)</i>	
	<i>iv Finale – Andante con moto – Maestoso alla marcia – Allegro – Lento – Epilogue</i>	
	Jacques Cohen conductor	



### Lili Boulanger D'un Matin de Printemps

Parisian-born prodigy, Marie-Juliette Olga 'Lili' Boulanger was born into a privileged family of noted musicians in 1893. Had she not contracted bronchial pneumonia at the slender age of two, she would have become one of the most celebrated composers of the twentieth century. But unfortunately, she was frequently plagued by illness which led to her premature death, aged twenty-four, in 1918. Boulanger sang, played the piano, violin, cello, harp and organ and accompanied her sister, Nadia, to music theory lessons at the Paris Conservatoire from a very young age. She became the first woman to win the Prix de Rome in 1913 – a prestigious award for artists – and was invited to study at the Villa de Medici in Italy. One year later however, Boulanger returned to Paris and war was declared a month after. As World War One consumed her life, so did illness and, as her health deteriorated, she spent the last of her life completing unfinished works and dictating music to her sister. A case of Crohn's Disease cut her career short. *D'un Matin de Printemps* (On a Spring Morning) was one of the final pieces Boulanger produced. It is much more energetic than its sister piece, *D'un soir triste* (On a Sad Evening) and also, in fact, than most of the pieces she wrote at this point in her life. Originally a composition for violin and piano, and then violin, flute and piano, she finally arranged it for orchestra. Nadia assisted by completing some of the orchestration and performance directions as her sister was becoming even frailer.

The work opens with an animated flute solo. The melody is then circulated around the orchestra until the piece enters the second section which is calmer. A gorgeous cello solo brings us to a climax and the music swells before dying back down again. Boulanger seamlessly weaves fast and slow material, but always creating a rich tapestry of sound and as we approach the close, a last rendition of the original theme precedes a magnificent harp glissando and a conclusive final note.

Programme note by Jamaal Kashim

## Suk Serenade for Strings in E flat op 6

*Serenade in E flat major op 6* was composed in 1892 by Josef Suk. A prolific teacher, composer and violinist, Suk was one of the founding members of the Bohemian String Quartet and served as director of the Prague Conservatory. It could be argued that Suk was one of the earliest influences on Czech Nationalism in music of the early twentieth century. Suk once said of himself, 'I do not bow to anyone, except to my own conscience and to our noble Lady Music ... and yet at the same time I know that thereby I serve my country, and praise the great people from the period of our wakening who taught us to love our country'. This would explain his nationalistic style – inspired particularly by water and folklore – but also the German influences in his music due to the proximity of Czechoslovakia to Germany.

Suk was known to have been one of Antonin Dvořák's favourite pupils. It was Dvořák himself who pushed Suk to write the piece you are going to hear tonight. Suk and Dvořák maintained a close relationship, both professionally and personally, until Dvořák's death in 1904 – Suk married Dvořák's daughter Ottilie in 1898. Tragically, Suk lost both his mentor and his beloved wife in the space of a year. This prompted one of Suk's most famous works, the Asrael Symphony. Suk's son, also named Josef, became the father of the revered violinist Josef Suk III (1929-2011).

Dvořák had a heavy influence on Josef Suk's *Serenade*. It was he who encouraged Suk to break away from his usual melancholic style and to try writing a more joyful, lively piece. Suk was drawn to darker emotions and, although this piece fulfils the request of Antonin Dvořák for a more cheerful piece, it is not so throughout the whole work. The opening movement is marked *Andante con moto*, not *Allegro* as one might expect. This movement is filled with nostalgia, created particularly by the recurring opening motif originating in the first violins. It is followed by a movement that starts as a graceful waltz, *Allegro ma non troppo e grazioso* but contains a short dramatic outburst in the middle of the movement. This is particularly characterised by the ascending sequence in the violins. The third and longest movement of the *Serenade*, *Adagio*, opens with a lyrical melody played in the cellos. This melody develops an intensity of emotion not often found in serenades – an insight into what Suk does best. The final movement, *Allegro giocoso, ma non troppo presto*, is, as the tempo marking suggests, lively however it also has its serious moments. It recalls the nostalgic opening theme of the first movement and explores those feelings of nostalgia before finally settling into the joyful mood Dvořák asked for.

Programme note by Miranda Robertson



## Vaughan Williams Symphony no 2 in G A London Symphony

Ralph Vaughan Williams was an English composer, most well-known for his work *The Lark Ascending* for violin and orchestra, and recognised for his particularly ambitious and visionary symphonic writing. Predominantly influenced by English folk music and French impressionism, he used modal harmony abundantly and often included folk tunes in his music. His works have a reputation for being emotionally broad, ranging from melancholy tranquillity to stormy rage, possibly influenced by his experience as a soldier during the First World War, which left a severe emotional impact on him. Today, his works are highly commended and performed and recorded on a wide scale, and he is considered one of history's most prolific symphonic composers.

Originally reluctant to write another Symphony after the *Sea Symphony*, Vaughan Williams began transforming his sketches from what was meant to be a symphonic poem, into *A London Symphony*, after his friend and fellow composer George Butterworth told him he 'ought to write a symphony'. Showing his sketches to Butterworth throughout the process, Vaughan Williams dedicated the symphony to him, recording that he felt infinitely grateful to Butterworth for the power of his criticism and help. The work was premiered in 1914, however it was reconstructed multiple times: in 1920, when a significant portion of the piece was cut, and once again in 1933. The final version was published in 1936, and had a duration 20 minutes shorter than the original. Early in its life, Vaughan Williams had allowed for the movements of the symphony to bear programmatic titles, such as *Dawn* for the first, and *Nocturne: Westminster Embankment* for the third, however after the conductor Albert Coates added fancies of his own about the movements into his programme notes, he opted for the work to be regarded as 'a symphony by a Londoner' rather than actually depicting London. He claimed that his music could speak for itself and that assigning scenes to it would only diminish it. Despite this, there are clear associations throughout the piece.

The first movement paints a range of colours, from dawn by the river in the lento *Prologue*, which includes Big Ben's chimes, to the busy streets of London in the energetic *Allegro risoluto*. The movement features a wide array of tempi, constantly keeping the listener on edge with the myriad of folk tunes, hymns and ecstatic high points. The end of the movement is particularly powerful in that it includes many themes from earlier in the movement, mixing and matching towards a triumphant ending. This contrasts to the melancholy opening of the second movement (originally titled *Bloomsbury Square on a November Afternoon*). The music soon finds solace in the beautiful cor anglais melody and rocking lower string accompaniment. A highlight of the movement is the solo viola- depicting a lavender seller, which closes the movement lonesomely after a broad climax.

The *Scherzo* is a refreshing and lively representation of the bustle of London in the evening, hence its subtitle *Nocturne*. A recurring theme throughout is Vaughan Williams's use of hemiola, keeping the music fast paced and rhythmically exciting. After the frantic commotion, an assertive motif develops out of the brass and makes its way around the orchestra. In the midst of the movement, a street performer playing bagpipes emerges, singing a steady but jolly tune. The movement comes to a steady close, dying away towards the end. The *Finale* begins with an emotional cry from the full orchestra, which dies away into a soft yet firm march. Filled with references to the first movement, the climax reaches the pinnacle of the symphony, and after a return from the Big Ben chimes, the epilogue – which quotes much of the prologue – begins and represents the ripples in the Thames, which Vaughan Williams stated was inspired by *Tono-Bungay* by H G Wells. As London comes to a rest, the music fades away into nothingness.

Programme note by Antonia Zadrag





Most of **Christopher Hirons's** playing career has been spent leading and directing chamber orchestras including the Northern Sinfonia, the Academy of Ancient Music, the English String Orchestra and Orchestra da Camera. Christopher has also appeared many times as guest leader with other chamber and symphony orchestras including the Ulster Orchestra, the Orchestra of St. John's Smith Square and the Brighton Philharmonic. He was a member of the Academy of St. Martin in the Fields for ten years. Christopher has frequently appeared as a soloist and director in major festivals and concert halls worldwide. He was director of the National Youth Chamber Orchestra of Great Britain for over twenty years, and also the East Sussex String Chamber Orchestra. At the RCMJD he teaches violin and directs the String and Chamber orchestras; he also teaches privately at his home in Wimbledon.



**Jacques Cohen** is equally known as conductor and composer. He is Music Director of the Cohen Ensemble (formerly Isis Ensemble) and has conducted concerts and broadcasts with such groups as Kremerata Baltica, National Symphony Orchestra of Ukraine, Sofia Soloists, BBC Concert Orchestra, Albania Radio and Television Symphony Orchestra and Bucharest Philharmonic. He has worked with many choral groups such as Oxford Camerata and Lloyd's Choir, for whom he is Music Director. He has been Music Director on several major opera productions with a variety of companies, and is a passionate communicator, especially renowned for his unique ability to engage audiences in concerts.

Jacques's compositions and arrangements, published by Norsk Musikforlag, include music for choir, orchestra, chamber works and opera. Commissions include pieces for Dame Evelyn Glennie (*Firefly*), Onyx Brass (*Concertino*), Piatti Quartet (*From Behind Glass*), Fitzwilliam Quartet (*Nun danket alle Gott*), National Youth Wind Ensemble (*Pantheon*), Tête-à-tête Opera (*The Lady of Satis House*) and Lloyd's Choir (*The Denial of St Peter*). His string orchestra arrangements, particularly that of Mussorgsky's *Pictures at an Exhibition*, are fast becoming staples of the repertoire.

Frequently heard on radio in the UK and abroad, Jacques has recorded a number of critically acclaimed CDs including the *Music for Strings* and *Transcriptions for Strings* discs (Cohen Ensemble/Meridian) and *Cohen's Carols* (Oxford Camerata/ICSM). His latest commission for chorus and orchestra, *Creation*, is to be premièred in London in March and a new CD comprising his chamber opera and other works for string quartet (Tippett Quartet/Meridian) is due for release in the new year.

Jacques read music at Oxford where he conducted the university orchestras and performed his own compositions. He was awarded the Conducting Scholarship at the Royal College of Music where prizes included the Tagore Gold Medal, the college's award for its most outstanding student. In addition to numerous awards for composition, Jacques took First Prize in the NAYO British Reserve Conducting Competition and was also a Prizewinner in the Leeds Conductors' Competition. His website can be found at [www.jacquescohen.co.uk](http://www.jacquescohen.co.uk).

Symphony Orchestra Leader *Flora Clapham*  
Chamber Orchestra Leader *Chloe Prins*

### **Violin I**

*Flora Clapham*  
*Rhys Evans*  
*Chloe Prins*  
*Frankie Davies*  
*Isabell Karlsson*  
*Nellie Holmes*  
*George Richardson-Jones*  
*Clio Harwood*  
*Anabel Hannay*  
*Kim Mai Hua*  
*Chiara Ponticos*  
*Katarina Calic*  
*Jiwon Lee*

### **Violin II**

*Vivek Ramanan*  
*Lachlan Edwards*  
*Haolin Zhao*  
*Antonia Zadrag*  
*Arabella Thornton*  
*Helena Landis*  
*Elsa Chung*  
*Shreya Grover*  
*Jodi-Faye Hunt*  
*Mayle Velasco*  
*Hector Elwes*  
*Nazar Mikhailychenko*  
*Nathaniel Johnny*

### **Viola**

*Anneka Vetter*  
*Annabel Marshall*  
*Sassan Bhanji*  
*Charlie Rose*  
*Jamie Jones*  
*Ella Herbert*  
\*Summer Brooks

### **Cello**

*Riya Hamie*  
*Haru Ogiwara*  
*Megan Clarke*  
*Leo de Flammineis*  
*Gabriella Zailer-Fletcher*  
*Maddy Napier*  
*Steven Marsh*  
*Ola Kiezun*  
*Eva Gowen*  
*Fernando Lee*  
*Madeleine Murray*  
*Matty Oxtoby*  
*Isabella Song*  
*Andrew Ah-Weng*

### **Double Bass**

*Nathan Perry*  
*Levi Andreassen*  
*Nathan Ng*  
*Colin Kang*  
*Theo Moran*  
*Wylan Man*  
*Lukas Hall*

### **Flute**

*Isaac Skey*  
*Ellen Roff*  
*Amelie Sainsbury*  
*Rachel Leary*  
*Cyrus Tahbaz*

### **Oboe**

*Niamh Connellan*  
*Tom Kirby*  
*Rhea Jo*  
*Oliver Brown*  
*Emilia Gahan*

### **Clarinet**

*Amalia Beeko*  
*Luming Zhang*  
*Jane Hammond*  
*Nina Linn*

### **Bassoon**

*Annabella May-Francis*  
*Cailin Breslin*  
\*Francis Bushell

### **Horn**

*Noah Hall*  
*Louis Pike*  
\*Lucas Boardman  
*Polly Bishop*  
\*Amadea Dazeley-Gaist

### **Trumpet**

*Markus Sadler*  
*Archie Chettleburgh*  
*Hetty Christopher*  
*Lucy Butlin*  
*Livia Bayley*

### **Trombone**

*Isaac Scheer*  
*Ellie Curson*  
*Alex Holford*  
\*Jonathan Lovatt

### **Tuba**

*Nona Lawrence*

### **Timpani & Percussion**

*Thomas Warner*  
*Jesse Angeloro*  
\*Stephen Brown  
\*Will Rowling  
\*Isaac Harari  
\*Julie Scheuren

### **Harp**

*Sophia Membery*  
*Jamaal Kashim*

### **Celesta**

*Matty Oxtoby*

*Names in italics denote  
members of Chamber  
Orchestra*

*\* denotes guest performer*

## **Orchestra Tutors**

**\*Stephen Bryant** Violin

**Karen Bradley** Viola

**Miriam Lowbury** Cello

**Vera Pereira** Double Bass

**\*Douglas Mitchell** Woodwind

**\*Philip Box** Horn

**Richard Ward** Brass

**Chris Terian** Percussion

**Cecilia Sultana de Maria** Harp

(\* = senior tutor)

## **RCM Junior Department**

**Miranda Francis** Head of Junior Programmes

**Ben Storey** Assistant Head of Junior Programmes

**Gill Redfern** Administrator

**Molly Bevan** Administrative Coordinator

**John Mitchell** Performance Manager

# ROYAL COLLEGE OF MUSIC

## European Horizons

**Date:** Monday 28 November 2022

**Time:** 1.05pm

**Venue:** Austrian Cultural Forum

**Duration:** 49

**Concert Manager:** Jasper Perry

**Green Room:** Post Room

**Dress Code:** Concert Dress

If you are performing as a soloist, please dress as you would for a professional concert engagement. You may wish to look at performances on the [Wigmore Hall YouTube channel](#) for ideas of what to wear for a chamber venue.

If you are performing as a chamber ensemble, we require you to wear the same **colour scheme** to ensure that you look professional and prepared for concert engagements. We recommend **Concert Dress Black** as everyone should have an item of black clothing.

We reserve the right to ask you not to perform if we feel you are not dressed appropriately for a concert performance.

As a general rule you will not be allowed to perform if you are wearing **branded clothing, jeans/chinos or trainers**.

Please note that the dress code above also applies to page turners.

### Running Order:

<b>JS Bach</b> (1685–1750)	Chaconne in D minor BWV 1004	16'
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**Nicolas Ventura** piano

<b>Schubert</b> (1797–1828)	Piano Sonata D 958	20'
	<i>i Allegro</i>	
	<i>ii Adagio</i>	

**Jose Navarro Silberstein** piano

<b>Mendelssohn</b> (1809–1847)	Hexenlied	3'
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<b>Chausson</b> (1855–1899)	Le temps des Lilas	4'
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<b>Schubert</b> (1797–1828)	Gretchen am Spinnrade	4'
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<b>Poulenc</b> (1899–1963)	Les Fetes galantes	2'
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**Aleksandra Dunaeva** soprano

**Thomas Kelly** piano

## Rehearsals:

10:30 - 11:15	JS Bach - Chaconne in D minor BWV 1004
12:00 - 12:30	Schubert - Piano Sonata D 958
11:15 - 12:00	Mendelssohn - Hexenlied
11:15 - 12:00	Chausson - Le temps des Lilas
11:15 - 12:00	Schubert - Gretchen am Spinnrade
11:15 - 12:00	Poulenc - Les Fetes galantes

## Useful Information

### On the Day

- Please arrive to your rehearsal on time and ready to perform. If you are running late or are no longer able to attend the rehearsal, please contact [chambermusic@rcm.ac.uk](mailto:chambermusic@rcm.ac.uk) so that we are aware of the situation.
- During the rehearsal, the stage manager will drop in to ask about your requirements. Please consider the following:
  - How many stands and chairs do I need?
  - Do I have a page turner?
  - Should I let them know about any special requirements such as having two stands for page turns?
- Once you have finished your rehearsal, you are free to leave but please arrive at the Green Room **at least 20 minutes** before the concert begins. Even if you are performing towards the end of the concert, you must be waiting in the green room before the concert starts or you may not be able to perform.
- Please check the durations of the pieces in the programme and head down to the backstage area of the performance space **5 minutes** before you are due to perform. If the programme is running ahead of schedule, a stage manager will come and collect you from the Green Room.

### Box Office

We would like everyone to have a wonderful time performing as part of this series. Therefore, we strongly encourage you to invite students, professors, friends and family to attend your concert as audience.

All attendees must secure a ticket from the box office or website including students and staff at RCM. If they do not purchase a ticket before the performance, they will not be allowed into the auditorium.

Please encourage your guests to stay for the whole performance as it is beneficial for everyone to have a nice, full audience to perform to.

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

### Spoken Introductions

For all Rush Hour & Lunchtime concerts, including those at the Austrian Cultural Forum and St. Mary Abbots Church, performers are required to give a spoken introduction.

Good starting points are:

1. **The Performer(s)** – Your name, where you are from, level of study, how you started making music together.
2. **The Composer** – Where were they from? Where were they when they wrote the piece?
3. **The Work** – Audiences appreciate some help navigating through the work. Try to keep it simple – i.e. where they might have heard the piece before, playing recurring themes/motifs.

Relax and be yourself – these short introductions are an easy way for the audience to get to know a little more about the piece and about you as a musician and a person!

## Recordings

Personal recordings of any type are not permitted for RCM concerts.

RCM Chamber Music aims to record all concerts using the Panopto Lecture Capture system. Once the recording has processed, you will be able to access it from the Concerts folder on Panopto.

Students are not permitted to download RCM Chamber Music concerts for personal or professional use. If you would like to record your performance, please book a performance space at another time, and use the Panopto One Touch system.

If you have any further questions or concerns, please contact [chambermusic@rcm.ac.uk](mailto:chambermusic@rcm.ac.uk)

# EUROPEAN HORIZONS

## RCM at the Austrian Cultural Forum

Monday 28 November, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

<b>JS Bach</b> (1685–1750)	Chaconne in D minor BWV 1004	16'
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**Nicolas Ventura** piano

<b>CPE Bach</b> (1714–1788)	Fantasy in F sharp minor Wq 67	10'
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<b>Scriabin</b> (1872–1915)	Sonata no 5	11'
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**Jose Navarro Silberstein** piano

<b>Mendelssohn</b> (1809–1847)	Hexenlied	3'
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<b>Chausson</b> (1855–1899)	Le temps des Lilas	4'
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<b>Schubert</b> (1797–1828)	Gretchen am Spinnrade	4'
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<b>Poulenc</b> (1899–1963)	Les Fetes galantes	2'
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**Aleksandra Dunaeva** soprano  
**Thomas Kelly** piano

## Upcoming Events

### RCM CHAMBER MUSIC

Thursday 1 December, 6pm

Performance Hall

Repertoire to include:

**Zekun Ji** Piano Quintet 'Wind Chimes'

**Schubert** String Quartet no 14 D 810 'Death and the Maiden'

**Haydn** String Quartet in B flat major op 76 no 4 Hob.III:78 'Sunrise'

**Poulenc** Sextet

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

## RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Emma Adlard, Head of Philanthropy on **0207 591 4743** or at [emma.adlard@rcm.ac.uk](mailto:emma.adlard@rcm.ac.uk)



JUNIOR FELLOW SHOWCASE:

APOLLINE KHOU

Wednesday 30 November, 6pm

Museum Gallery



## JUNIOR FELLOW SHOWCASE: APOLLINE KHOU

Wednesday 30 November, 6pm, Museum Gallery

<b>Cabezón</b> (1510–1566)	Variations on El Canto del Caballero	4'
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**Apolline Khou** clavicytherium

<b>Purcell</b> (1659–1695)	Welcome to all the Pleasures, Z 339 <i>iii Here the Deities Approve</i>	3'
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**Apolline Khou** spinet

<b>Purcell</b> (1659–1695)	Ten Sonatas in Four Parts <i>i Sonata in B minor Z 802</i>	6'
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<b>Lully</b> (1632–1687)	Trio de la chambre du Roi LWW 35 <i>ix Chaconne</i>	4'
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**Joseph Lowe** violin

**Hannah Parry** violin

**Aurelien Pinchon** cello

**Apolline Khou** harpsichord

<b>Barrière</b> (1707–1747)	Sonata in C minor <i>iii Larghetto</i>	4'
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<b>Marais</b> (1656–1728)	Pièces de viole, book 4 : Suite no 1 in D minor <i>i Prelude</i> <i>ii Allemande</i> <i>iii La Mignone</i> <i>iv Caprice</i> <i>v Menuet</i> <i>vi Gigue 'la petit'</i> <i>vii Rondeau</i>	10'
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<b>Marais</b>	Pièces de viole, book 4 : Suite no 2 in D major	10'
(1656–1728)	<i>i Prelude</i>	
	<i>ii Allemande le Guinebault</i>	
	<i>iii Allemande de la Familier</i>	
	<i>iv Boutade</i>	
	<i>v Gavotte la favorite</i>	
	<i>vi La petit brillante</i>	
	<i>vii Rondeau le Gracieux</i>	

**Ozgur Kaya** viola da gamba  
**Apolline Khou** harpsichord

<b>F Couperin</b>	Concerts Royaux: no 1 in G major	8'
(1668–1733)	<i>Prelude</i>	
	<i>Allemande</i>	
	<i>Sarabande</i>	
	<i>Gavotte</i>	

**Joseph Lowe** violin  
**Samuel Ng** viola da gamba  
**Apolline Khou** harpsichord

<b>Jacquet de la Guerre</b>	Trio sonata no 2 in B flat major	8'
(1665–1729)		

**Hannah Parry** violin  
**Joseph Lowe** violin  
**Samuel Ng** viola da gamba  
**Apolline Khou** harpsichord

<b>R Marais</b>	Le Noeud d'Amour	2'
(1685–1750)		

**Ozgur Kaya** viola da gamba  
**Apolline Khou** harpsichord

## **Apolline Khou**

Apolline Khou is a French harpsichordist and pianist, currently the Carne Junior Fellow at the Royal College of Music. She recently graduated from the RCM with a Master of Performance degree.

As a soloist, continuo player, and chamber musician, Apolline has performed at venues such as the Musée des Archives Nationales in Paris, the Château de Maintenon, the London Early Music Festival, Trinity College Cambridge, Raynham Hall, and Hatchlands Park house. She has also recorded at Abbey Road Studios at the invitation of LGT Young Soloists, and in December 2021, she gave a solo performance for the then HRH The Prince of Wales, on an original Kirkman harpsichord from 1773 in the RCM Museum.

In 2017, she was awarded the Debussy prize at the International Piano Competition of Ile de France. Holder of the French Diplôme d'Etat in pedagogy, she has been a piano teacher in several French conservatories and continues to teach privately.

During her Master's studies, she was a Linda Hill Scholar supported by the Charles Colt Scholarship, and was also supported by both the Safran Foundation and the Soroptimist Club.

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Programme details correct at time of going to print.



## UPCOMING EVENTS

### RCM CHAMBER MUSIC

Thursday 1 December, 6pm  
Performance Hall

Repertoire to include:

**Zekun Ji** Piano Quintet 'Wind Chimes'

**Schubert** String Quartet no 14 D 810 'Death and the Maiden'

**Haydn** String Quartet in B flat major op 76 no 4 Hob.III:78 'Sunrise'

**Poulenc** Sextet

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In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Emma Adlard, Head of Philanthropy on **0207 591 4743** or at [emma.adlard@rcm.ac.uk](mailto:emma.adlard@rcm.ac.uk)





## **RCM WIND ENSEMBLE**

Wednesday 30 November, 7.30pm

Amaryllis Fleming Concert Hall

Simon Channing director

RCM Wind Ensemble

## RCM WIND ENSEMBLE

Wednesday 30 November, 7.30pm | Amaryllis Fleming Concert Hall

**Simon Channing** director **RCM Wind Ensemble**

<b>Dvořák (arr Ashby Mayes)</b> (1841–1904)	Carnival Overture op 92	12'
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<b>Chelsea Becker</b> (b 2004)	Marmoris (world premiere)	6'
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<b>Edward McGuire</b> (b 1948)	Celtic Knotwork	5'
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### INTERVAL

<b>Dubois</b> (1837–1924)	Quatuor pour Saxophones <i>i Overture Brillante</i> <i>iii Doloroso</i> <i>iii Spirituoso</i> <i>iv Andante</i>	11'
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<b>R Strauss</b> (1864–1949)	Sonatina no 1, 'Aus der Werkstatt eines Invaliden' <i>i Allegro moderato</i> <i>ii Romanze und Menuetto: Andante – Tempo di Menuetto</i> <i>iii Finale: Molto allegro</i>	35'
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The RCM Wind Ensemble performs a diverse range of music each term, from the classics of the repertoire to new commissions, often by student composers. The group consists of musicians from all years at the College, and today the ensemble is directed by the RCM's former Head of Woodwind, Simon Channing. The Ensemble often takes its performances outside College to venues including St Bartholomew-the-Great.



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RCM alumnus Ashby Mayes' arrangement of Dvořák's *Carnival Overture* opens the concert. Written in 1891, it is the second part of the composer's *Nature, Life, and Love* trilogy which consists of three overtures: *In Nature's Realm*, *Carnival*, and *Othello*. It was premiered in Prague just before Dvořák headed to New York to take up his post as director of the National Conservatory of Music. The work depicts the journey of a 'lonely, contemplative wanderer' reaching a city at nightfall, where a joyous carnival is taking place.

RCM composer and oboist Chelsea Becker's world premiere follows. Her piece *Marmoris* directly translates to 'the shining surface of the ocean'. Chelsea says:

Recently, I went on a trip to San Francisco and stayed in the coastal city, Half Moon Bay, a place I have visited regularly. I wanted this piece to depict reflections on the surface of the ocean when sunlight hits it. The clarinet solo is very free and light, evoking the lilting nature of these reflections. Throughout the piece you will hear imitation and conversation, especially between the vibraphone and solo clarinet. *Marmoris* is dedicated to my Dad, and phenomenal clarinettist, Marc Becker who is a huge inspiration to me and whom I shared the trip with. In this piece, I hope to create a sonic, intimate atmosphere, and if one was to close their eyes they would be able to see the sunlight bouncing off the vast ocean as it starts to set on the coast of Half Moon Bay.

Edward McGuire's *Celtic Knotwork* (1990) for three saxophones, completes the first half of this evening's programme. The 'knotwork' effect can be heard in the interweaving parts. The opening evokes misty mornings with distant bagpipes, which is followed by a Slip Jig (an Irish stepdance).

The Astral Quartet opens the second half with Dubois' challenging piece *Quatuor pour Saxophones*. The French composer primarily wrote for woodwind instruments, and this quartet is a masterclass of composition for the saxophone with its four short movements exposing the soloistic voice of each instrument.

To conclude the programme hear Strauss' *Sonatina* no 1 which was written in 1943, initially during a period of convalescence from a bout of influenza (hence the subtitle 'From an invalid's workshop'). Strauss commented in a letter to his parents in 1900 that he no longer considered scoring for just double woodwind against four horns to be acceptable and therefore added a C clarinet, basset horn and bass clarinet to this work.

## Simon Channing

After graduating from Cambridge University with a degree in English, Simon Channing worked regularly as a freelance flautist with the English Chamber Orchestra, Royal Philharmonic Orchestra, London Symphony Orchestra and London Philharmonic Orchestra, before joining the London Philharmonic Orchestra as sub-principal flute in 1988. He was a member of the orchestra for eight years, including three as chairman, and his wide orchestral experience has included playing for many of the world's great conductors, including Solti, Tennstedt, Mehta, Haitink and Rattle. In 1997 he was granted a year's sabbatical by the London Philharmonic Orchestra to become Head of Woodwind, Brass and Percussion at the Hong Kong Academy for Performing Arts, before returning to London as Head of Performance Planning at the Royal College of Music. Simon was Head of Woodwind at the RCM from 2010 to 2022. He was awarded the Fellowship of the Royal College of Music in March 2019, conferred on him by the former Prince of Wales.

## Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

### Flute

*Christopher Michie*  
Ellen Buller

### Oboe

*Jessica Vinson*  
Wai Sum Leung (cor)  
Jane Sullivan

### Clarinet

*Diogo Soares Bandola*  
Emily Crook  
Kaishuo Liu (C clarinet)  
Alex McDonald (bass)  
Rowan Jones (basset horn)

### Bassoon

*Douglas McDonald*  
Jamie King  
Joe Lyndley (contra)

### Horn

*Henry Lok*  
*Leo Glenister*  
Derry Sowinski  
Elias Giulivi  
Henry Hui

### Percussion

Sophie Warner

### Saxophone

Maya Mitra  
Matthew Stringer  
Lucia Breslin  
*Astral Quartet:*  
Oliver Lee  
Leopoldo Mugnai  
Annabella Chenevix  
Ethan Townsend

Personnel correct at the time of going to print.

Italics denote section principals.

# ALKYONA QUARTET

Thursday 1 December, 1.05pm

Amaryllis Fleming Concert Hall

## ALKYONA QUARTET

Thursday 1 December, 1.05pm, Amaryllis Fleming Concert Hall

<b>Caroline Shaw</b> (b 1982)	Entr'acte	12'
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<b>Haydn</b> (1732–1809)	String Quartet in G major op 76 no 1	19'
	<i>i Allegro con spirito</i>	
	<i>ii Adagio sostenuto</i>	
	<i>iii Menuet: Presto</i>	
	<i>iv Finale: Allegro ma non troppo</i>	

<b>Bosmans</b> (1895–1952)	String Quartet	12'
	<i>i Allegro molto moderato</i>	
	<i>ii Lento</i>	
	<i>iii Allegro molto</i>	

### Alkyona Quartet

**Emma Purslow** violin

**Marike Kruup** violin

**Clare Newton** viola

**Jobine Siekman** cello



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## Alkyona Quartet

The Alkyona Quartet presents fresh, imaginative interpretations of both well-known works and hidden gems of the string quartet repertoire. Named after the Greek for 'Kingfisher', the quartet is renowned for giving vibrant and memorable performances. The quartet was Tunnell Trust Award Holders for 2020 – 21 and Making Music Selected Artists for 2021 – 22. The quartet currently hold the RCM String Quartet Fellowship for 2022-23, and a residency at Leighton House Museum in London.

The Alkyona Quartet has performed at many leading UK venues including St Martin-in-the-Fields, St John's Smith Square and the Royal Albert Hall, as well as at music societies both at home and abroad. In 2019 the quartet became New Generation Artists at the Stiff International Music Festival and residents at Music at Brel; in 2020 and 2021 it played at the Huygens Festival, broadcast live on Dutch TV channel Midvliet.

The quartet released its debut album, *Intimate Letters* in June 2020 in collaboration with Cegin Productions. Enjoying cross-collaborative projects, the quartet has worked closely with Latin American band Quimantu, Tabla player Kuljit Bhamra MBE, actress Saskia Reeves, percussionist Adriano Adewale, composer Caroline Heslop and dance company the Dutch Don't Dance Division. It has studied with David Waterman, Simon Rowland-Jones, Richard Lester, Marc Danel, Ben Hancox, Rafael Todes, Catherine Manson, James Boyd and Mark Messenger. The quartet is mentored by Marc Danel of the Danel Quartet as part of the National String Quartet Academy, and took part in the European Chamber Music Academy 2020.

Passionate about outreach, the quartet is a Young Professional quartet with Project String Quartet UK and has given masterclasses and side-by-side performances at numerous schools including Repton School, St Pauls Boy's School, Oundle School and Ipswich School.

The quartet is grateful, for sponsorship for its studies and projects, to the RCM Director's Fund; The Tunnell Trust; the Dutch National Music Instrument Foundation for the loan of Jobine's 18<sup>th</sup> century Lefebvre cello and the Harrison-Frank Foundation for the loan of Emma's 1713 Venetian violin.

## UPCOMING EVENTS

### RCM CHAMBER MUSIC

Thursday 1 December, 6pm

Performance Hall

Repertoire to include:

**Zekun Ji** Piano Quintet 'Wind Chimes'

**Schubert** String Quartet no 14 D 810 'Death and the Maiden'

**Haydn** String Quartet in B flat major op 76 no 4 Hob.III:78 'Sunrise'

**Poulenc** Sextet

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## RCM CHAMBER MUSIC

Thursday 1 December, 6pm

Performance Hall

**Zekun Ji**  
(b 2000)

Piano Quintet 'Wind Chimes'

6'

**Homan Woo** violin  
**Faye Lam** violin  
**Jesse Yu** cello  
**Xinyue Kang** viola  
**Yihan Zhao** piano

**Schubert**  
(1797–1828)

String Quartet no 14 D 810 'Death and the  
Maiden'  
*i Allegro moderato*

15'

**Natasha Sutanto** violin  
**Catherine Alsey** violin  
**Sam Scheer** viola  
**Angie Okano** cello

**Haydn**  
(1732–1809)

String Quartet in B flat major op 76 no 4  
Hob.III:78 'Sunrise'  
*i Allegro con spirito*

9'

**Maria Noskova** violin  
**Emily St Clair** violin  
**Maya de Souza** viola  
**Alexander Boyd-Bench** cello

**Poulenc**  
(1899–1963)

Sextet  
*i Allegro vivace*  
*ii Divertissement: Andantino*  
*iii Finale: Prestissimo*

18'

**Hollie Tibbotts** flute  
**Patricia Khachkalyan Gomes** oboe  
**Ricky Ng** clarinet  
**Joe Lyndley** bassoon  
**Amelia Lawson** horn  
**Alexander Doronin** piano

## Upcoming Events

### JUNIOR FELLOW SHOWCASE: GABRIELE SUTLYTE

Wednesday 7 December, 1.05PM

Performance Hall

Repertoire to include:

**Franck** Prélude, Fugue et Variation in B minor op 18

**Franck** Piano Quintet in F minor

Tickets: Pay What You Can

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Junior Department  
End of Term Concert

Saturday 3 December 2022, 2.30pm  
Amaryllis Fleming Concert Hall

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Chamber Choir & Advanced Vocal Ensemble	Joy Hill <i>conductor</i>	
Bob Chilcott	The Pear Tree Carol	4.5'
Jonathan Dove	I Am The Day	7.5'

Brass Dectet	Torbjorn Hultmark <i>conductor</i>	
Torbjorn Hultmark	A Sketch of Gaul	7'
Pierpoint arr Linham	Cuban Jingle Bells	3'

Upper Voices	Joy Hill <i>conductor</i>	Claudia Membery <i>harp</i>	
Vaughan Williams	O My Dear Heart		4'
Britten	There Is No Rose <i>from A Ceremony of Carols</i>		4'

Wind Octet	Douglas Mitchell <i>director</i>	
Uhl	Eine vergnügliche Musik <i>i Lebhaft</i>	4'
Dvorak	Slavonic Dance op72 no1 <i>Molto vivace</i>	4.5'

Advanced Vocal Ensemble	Joy Hill <i>conductor</i>	
Britten	A Hymn to the Virgin	4'

String Orchestra	Christopher Hirons <i>director</i>	
JS Bach	Brandenburg Concerto no3 in G BWV1048	10'
	<i>i Allegro    ii Adagio    iii Allegro</i>	

## Chamber Choir

Adele Agwu-Kalu, Sophie Bainbridge, Elizabete Bele, Hetty Christopher, Sumona Dasgupta, Sophia De Reyes Mezbur, Eva Gowen, Nellie Holmes, Rachel Leary, Myriam Lowe, Annabella May-Francis, Sophia Membery, Maddy Napier, Isabella-Rose Nichols, Amy Prins, Chiara Ponticos, Isabella Song, Anneka Vetter, Gabriella Zailer-Fletcher

Akbar Ali, James Bennett, Richard Eichhorst, Cameron Eldridge, Joe Hyam, Jamaal Kashim, Finn Kjaergaard, Oli Mollett, Billie Reason, George Richardson-Jones, Charlie Rose, Haolin Zhao

## Brass Dectet

Archie Chettleburgh, Hetty Christopher, Bronwen Roberts, Markus Sadler *trumpet*  
Ellie Curson, Jonathan Lovatt, Belinda Mendes da Costa, Isaac Scheer *trumpet*  
Louis Pike *horn* Nona Lawrence *tuba* Uma Kukreja *drum kit*

## Upper Voices

Mae Amin, Maxine Chu, Chloe Dong, Jessica Elliott, Niara Fell, Miriam Grant, Caia Harris, Elara Jacobs, Katherine Jin da Silva, Claudia Membery, Methu Menuwara, Beatrice Murray, May Noble-Eales, Lucy Palfery, Hanhan Qu, Maya Rodrigues, Rosie Rodriguez-Vassiliou, Kate Rowsell Ryan, Orla Scoggins, Bonnie Shaw, Clara Sherratt, Alma Silvera, James Tweedie, Leah Wiseman, Isabel Woolf

## Wind Octet

Niamh Connellan & Tom Kirby *oboe*  
Amalia Beeko & Larry Zhang *clarinet*  
Polly Bishop & Noah Hall *horn*  
Cailin Breslin & Annabella May-Francis *bassoon*

## Advanced Vocal Ensemble

Sophie Bainbridge, Elizabete Bele, Sumona Dasgupta, Sophia De Reyes Mezbur, Emilia Gahan, Miranda Robertson

Akbar Ali, James Bennett, Cameron Eldridge, Joe Hyam, Simeon Lord, Oli Mollett

## String Orchestra

Aiden Bhak, Teresa Kiang, Aidan Zhao, Noah Keleta, Hector Bizet *violin I*

Zachary Lam, Eliza De Silva, Taylor Lai, Natan Sarkar, Katherine Jin Da Silva *violin II*

Jane Lee, Lucia Rapisarda Okamoto, Rosie Rodriguez-Vassiliou, Rory Zweimueller, Hania Djimali *violin III*

William Yu, Izabella Ward, Kendra Wilberforce, Jackie He, Emma Seymour *viola*

Evelyn Yang, Tomi Jimoh, Jazmine Lachos-Hernandez, Alma Silvera, Sami Uwahemu, Sam Lewens, Matthew Hill, Anna Lea Gonzalez Duba *cello*

Thommy Bailey, Kiran Grover, Lucas Tao, Jacob Bailey, Elijah McDonald *double bass*

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**Miranda Francis** *Head of Junior Programmes*  
**Ben Storey** *Assistant Head of Junior Programmes*  
**Gill Redfern** *Administrator*    **Molly Bevan** *Administrative Coordinator*  
**John Mitchell** *Performance Manager*



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## Junior Department Soloists Concert

Saturday 3 December 2022, 11am  
Performance Hall

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Hanhan Qu <i>piano</i> Granados (1867-1916)	Allegro de Concierto	5'
Imogen Gray <i>violin</i> William Grant Still (1895-1978)	Summertime Andante	3.5'
Aurelia Walker <i>piano</i> Chopin (1810-1849)	Bolero op19	5'
Jacqueline Yang <i>cello</i> Cassado (1897-1966)	Suite for Cello <i>iii Intermezzo e danza finale</i>	5'
Alex Pylypenko <i>piano</i> Albeniz (1860-1909)	Asturias	5'
Hetty Christopher <i>trumpet</i> Honegger (1892-1955)	Intrada op57 <i>Maestoso and allegro</i>	5'



Victoria de Melo <i>piano</i> Liszt (1811-1886)	La Leggerezza	4.5'
Amy Prins <i>cello</i> Aratunian (1920-2012)	Impromptu	4'
Christian-Peter Hiemstra <i>piano</i> Chopin (1810-1849)	Nocturne no1 in B flat minor	5'
Isaac Skey <i>flute</i> Honegger (1892-1955)	Danse de la Chevre	4'
Emilia Gahan <i>voice</i> Brahms (1833-1897) Brahms	Wie Melodien zieht es mir op105 no1 Vergebliches Ständchen op84 no4	2.5' 2'
Matty Oxtoby <i>piano</i> Rachmaninov (1873-1943)	Prelude in D major op23 no4	4.5'

Many thanks to **Craig White** *piano*  
and to the following RCMJD teachers:

Julian Jacobson, Hilary Sturt, Jianing Kong, Alexander Boyarsky, Yekaterina Lebedeva, Torbjorn Hultmark, Prach Boondiskulchok, Nicolas Bricht, Margaret Cameron, Niel Immelman

Royal College of Music Junior Department

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**Miranda Francis** *Head of Junior Programmes*

**Ben Storey** *Assistant Head of Junior Programmes*

**Gill Redfern** *Administrator*   **Molly Bevan** *Administrative Coordinator*

**John Mitchell** *Performance Manager*



## RCM BIG BAND

Saturday 3 December 2022

7pm | Britten Theatre

Mark Armstrong director

RCM Big Band

## RCM BIG BAND

Saturday 3 December 2022, 7pm | Britten Theatre

**Mark Armstrong** director  
**RCM Big Band**

**Wayne Shorter**  
(b 1933)

Footprints

**Joe Henderson**  
(1937– 2001)

Recorda Me

Ness Quintet: Jerome Ness *guitar* Isaac Harari *drums* Joe Orme *bass*  
Josh Mitchell-Rayner *piano* Lydia Cochrane *saxophone*

**Mark Guiliana**  
(b 1980)

One Month

Gregor Thomson *drums* Joe Orme *bass* Annabella Chevenix Trench *saxophone*  
Josh Mitchell-Rayner *piano*

**Oli Howe**

Too Many Kicks

**Joshua Redman**  
(b 1969)

Jazz Crimes

Charley Payne *drums* Lydia Cochrane *alto saxophone*  
Ethan Townsend *tenor saxophone* Joe Orme *bass* Pablo Barrios *piano*

**Dave Weckl**  
(b 1960)

Stay Out

Ethan Townsend *tenor saxophone* Josh Mitchell-Rayner *piano* Joe Orme *bass*  
Isaac Harari *drum kit*

**Adam Thomas**  
(b 1999)

Biting The Hand

**Adam Thomas**

Colosseum

Adam Thomas *trombone* Ethan Townsend *tenor saxophone* Pablo Barrios *piano*  
Joe Orme *bass* Charlie Payne *drums*

## INTERVAL

**Gordon Goodwin**  
(b 1954)

Count Bubba

**Johnny Green (arr Bob Florence)**  
(1908–1989)

Body and Soul

**Trad (arr Mark Armstrong)**

Merry Gentlemen

**Jimmy Van Heusen (arr Mark Armstrong)** Polkadots and Moonbeams  
(1913–1990)

**WC Handy (arr Mark Armstrong)**  
(1873–1958)

St Louis Blues

**Charles Mingus (arr Andrew Homzy)**  
(1922–1979)

Moanin'

**Neal Hefi**  
(1922–2008)

L'il Darlin'

**Sammy Nestico**  
(1924–2021)

Ya Gotta Try

In this concert, the RCM features talented jazz musicians in small groups, shining a spotlight on their improvisational skills. In the second half, the popular Big Band plays a selection of originals and arrangements of jazz standards.



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Programme details correct at time of going to print.

## Mark Armstrong

Mark Armstrong is jazz professor at the RCM. He directs the RCM Big Band and RCM Jazz Orchestra which have included performances in the London Jazz Festival and the Southbank. As a trumpet player he was a member of Clark Tracey's Quintet recording *The Calling* (2003) and *The Mighty Sas* (2006). Mark also played regularly with Stan Tracey recording his final quintet album *The Flying Pig* (2013) and performing with his big band live from the 2006 Appleby jazz festival and the 2009 BBC Proms. Mark's work as a sideman has seen him perform Latin jazz with Robin Jones's Sextet, mainstream and traditional jazz with the Pasadena Roof Orchestra and bebop with Peter Long's Gillespiana. Mark was nominated in the best trumpet category of the 2007 Ronnie Scott Jazz Awards. He still performs regularly as a member of the Ronnie Scott Jazz Orchestra and in his own quartet, which released the album *Coastbound* in 2010. After joining the National Youth Jazz Orchestra as a trumpet player Mark assisted Music Director Bill Ashton for 15 years before being appointed Artistic and Music Director in 2011. Since then the orchestra has recorded four studio albums, appeared at the 2012 and 2016 BBC Proms, and at the London Jazz Festival from 2012–15. Mark also teaches trumpet at James Allen's Girls' School and works for the ABRSM as an examiner, presenter and moderator.

## RCM Big Band

The RCM Big Band performs regularly throughout the year at the RCM and is directed by Mark Armstrong.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

## RCM Big Band

### Saxophone

*Oliver Lee* (alto)  
Rosemary Ball (alto)  
Ethan Townsend (tenor)  
Alex Dani (tenor)  
Annabella Chenevix (bari)

### Trumpet

*Callum Robb*  
Ed Smith  
Joshua Cusworth  
Olivia Wild  
Euan Scott

### Trombone

*Andrew Wilson*  
Bertie Beaman  
Edward Hyde  
Adam Milum (bass)

### Drum Kit/Percussion

*Milligan Coles Power*  
Charlie Payne (kit)

### Piano

Pablo Barrios

### Guitar

Jerome Ness

### Bass

Joe Orme

Personnel correct at the time of going to print.

Italics denote section principals.





**Christmas  
Challenge**

**BigGive**

## **The Big Give Christmas Challenge 2022**

One donation, twice the impact on our talented students!

Donate to the RCM Scholarships Fund between **12pm on Tuesday 29 November and 12pm on Tuesday 6 December** and your gift could be doubled!

**[bit.ly/2022rcmbiggive](https://bit.ly/2022rcmbiggive)**



### **JUNIOR FELLOW SHOWCASE**

Wednesday 7 December 2022, 1.05pm | Performance Hall

**Gabrielè Sutkutė** piano (Mills Williams Junior Fellow 2022/23)

**Franck** Prélude, Fugue et Variation op 18

**Franck** Piano Quintet in F minor

In this ongoing series, Junior Fellows from our Artist Diploma programme push their creativity to the limit, both curating and performing in these unique concerts.

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



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**GABRIELE SUTKUTĖ**

Wednesday 7 December, 1.05pm  
Performance Hall

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Wednesday 7 December, 1.05pm Performance Hall

<b>Franck</b>	Prélude, Fugue et Variation in B minor op 18	11'
(1822–1890)	i <i>Prelude</i>	
	ii <i>Fugue</i>	
	iii <i>Variation</i>	

**Gabrielė Sutkutė** piano

	Piano Quintet in F minor	38'
i	<i>Molto moderato quasi lento</i>	
ii	<i>Lento, con molto sentimento</i>	
iii	<i>Allegro non troppo ma con fuoco</i>	

**Gabrielė Sutkutė** piano

**Tharros Quartet**

**Ugo Clement** violin

**Marsha Ford** violin

**Sirma Baramova** viola

**William Lui** cello



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## Gabrielė Sutkutė

Lithuanian pianist Gabrielė Sutkutė has established herself as a musician of 'excellent precision and musicality' (Rasa Murauskaitė from *7 days of Art*). She has performed at numerous concerts and festivals throughout Europe, with prestigious venues including Wigmore Hall, Steinway Hall UK, the Musikhuset Aarhus, the Jacqueline du Pré Music Building and the Lithuanian National Philharmonic Hall.

In addition to her solo work, Gabrielė frequently performs with chamber ensembles and symphony orchestras. In 2018, she and her trio performed alongside distinguished cellist Adrian Brendel in the RAM Summer Piano Festival. She was also invited to play with the renowned Kaunas String Quartet in Lithuania. In 2019, she performed Rachmaninov's Piano Concerto no 2 with the Lithuanian National Symphony Orchestra, conducted by Modestas Pitrenas, and in 2020, she performed this concerto with the Grammy-nominated Kaunas Symphony Orchestra, conducted by Markus Huber.

Gabrielė is a frequent winner of international piano competitions and has received numerous special awards. In 2022, she was awarded second prize and the Audience Prize at the Birmingham International Piano Competition. For her musical achievements, she has received a Lithuanian Republic Presidents' Certificate of Appreciation six times and won the Jacob Barnes Award for 2021. She is also an artist at Talent Unlimited and currently holds the prestigious RCM Mills Williams Junior Fellowship for 2022–2023.

Gabrielė has received masterclasses from notable pianists such as Stephen Kovacevich, Igor Levit, Imogen Cooper, Steven Osborne and Olga Kern. From 2016–2022, she has studied with Professor Christopher Elton and received her Bachelor of Music Degree (First Class Honours) and Master of Arts Degree with distinction from the Royal Academy of Music. For the outstanding performance in her postgraduate final recital, she also received a Postgraduate Diploma. In September 2022, Gabrielė was awarded a full scholarship to pursue her Artist Diploma at the RCM, where she studies with Professor Vanessa Latache and Sofya Gulyak.

## UPCOMING EVENTS

### ELECTRONICS CONCERT

Wednesday 11 January, 6pm

Performance Hall

Repertoire to include:

**Paula Matthusen** Sparrows in Supermarkets

**Nathaniel Haering** To Facilitate Friction

**Elainie Lillios** Undertow

**Annie Gosfield** Long Waves and Random Pulses

**Jorge Ramos** Suivi

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LECTURE AND MASTERCLASS  
WITH MARIE-LOUISE LANGLAIS

Friday 9 December 2022, 3.30pm  
Amaryllis Fleming Concert Hall



**PALAZZETTO  
BRU ZANE**  
CENTRE  
DE MUSIQUE  
ROMANTIQUE  
FRANÇAISE



3.30pm

## **Franck and the mysteries of his organ works**

Marie-Louise Langlais (Concert organist, author, musicologist, one-time titular organist of Sainte-Clotilde, Paris)

132 years after his death in 1890, and after much international research, it would seem that everything is now clear about César Franck's organ works. Why, in that case, have so many editions appeared since the Durand first edition and why have there been so many different interpretations since his death in 1890, including those by many of his own pupils? This presentation will attempt to expose, and try to resolve, the obscure and controversial points still existing today.

At first, Franck seemed to be a committed believer who composed for the church, but was that really the case? This year of the 200th anniversary of his death, has seen new complete editions appear in Germany (Bärenreiter) and England (Lyrebird) based on accurate research and including new elements found in some manuscripts which have not appeared for 40 years. Are there other unknown documents?

Franck used to write three copies of each of his works. He, of course, could have corrected the edition of both his *Six Pièces* and *Trois Pièces* but not that of the *Trois Chorales* as he died before their publication. Who chose the authoritative manuscripts for publication and added in French and in English the exact specifications of the suggested registrations? This question has been highlighted by Franck's manuscripts which have been in private collections, but have recently surfaced in various auctions? What are the differences between the manuscripts and the printed first edition by Durand in 1891?

20 years ago, in his book, *César Franck*, Joël-Marie Fauquet included an annex with the tempi indicated by Franck himself for his *Six Pièces*; this information has subsequently been added to in the *American Organist* magazine, revealing letters by Franck written in 1887 to an American pupil confirming these tempi and adding those of the *Trois Pièces*, all being one third faster than those in previous editions. What can be said about this discrepancy?

Another discovery, years ago, shows the fingerings by Franck in some of JS Bach's organ works in the Braille system, for blind students. These are very surprising fingerings which raise the question of whether Franck was not a very accomplished player as was sometimes claimed by some of his contemporaries. Overall, can we be sure that César Franck's organ works are rarely performed today in the manner he would have wished, bearing in mind this phrase by his blind pupil Adolphe Marty: 'We have no idea of the liberties he took when playing his own works'?

Andrew McCrea and David Graham (respondents)

## Organ Masterclass with Marie-Louise Langlais

Hosted by David Graham

5.30pm

### Introduction to the activities of the Palazzetto Bru Zane, Centre de la musique française

Étienne Jardin (musicologist at the Palazzetto Bru Zane)

6pm

### Organ recital of Music by César Franck (1822–1890)

RCM Musicians

**César Franck**  
(1822–1890)

Prière from Six pièces

Ivan Leung

Trois pièces

i *Fantaisie*

Alex Knight

ii *Cantabile*

Ben Collyer

iii *Pièce Héroïque*

Ben Collyer

Choral no 3 in A minor

Alexander Evans

**Marie-Louise Langlais** studied at the Conservatoires of Marseille and Mulhouse before concentrating on the organ and musicology. She was awarded a diploma in organ performance and improvisation after studying in Jean Langlais's class at the Schola Cantorum in Paris. After her marriage to Jean Langlais she became his assistant on the Cavaillé-Coll organ of Ste Clotilde. As a musicologist, she has written many articles on the musical traditions of this church, tracing its tradition through César Franck, Tournemire and Jean Langlais. She has toured extensively as a concert organist and has been a Distinguished Visiting Professor at the Oberlin Conservatory of Music. Her publication of the diaries of Charles Tournemire and *Jean Langlais Remembered* are available in English translations.

**David Graham** is Professor in-charge-of Organ at the RCM. He has taught some of the most talented young organists, many of whom have gone on to win prizes in international competitions and hold prestigious positions in Cathedrals and Churches in the United Kingdom and abroad. He is also Organist and Director of Music at the Church of the Immaculate Conception, Farm Street, in London's Mayfair district. As a performer he has played widely throughout Europe, the USA and the Far East. His repertoire is wide and includes commissioned organ works by the contemporary British composer, Huw Watkins of whose works he has given

premieres in Notre Dame (Paris) and as part of the 150th anniversary recitals of the Cavaillé-Coll organ in the church of St Sulpice, Paris.

David was heavily involved in commissioning, consulting and designing the new three-manual organ built by Flentrop in 2017 for the Amaryllis Fleming Concert Hall. The organ has mechanical drag drawers and playing action with an electric stop control with a setter combination. It has 34 registers and three manuals.

#### **Great (Manual I). C-a'''**

Principal	16'
Octaaf	8'
Roerfluit 8'	
Octaaf	4'
Quint	2 2/3'
Octaaf	2'
Mixtuur IV	
Fagot	16'
Trompet 8'	

#### **Swell (Manual III) C-a'''**

Quintadena	16'
Baarpijp	8'
Diapason	8'
Viola	8'
Prestant 4'	
Mixture III	
Trombone	8'
Basson Hautbois 8'	
Clairon 4'	

#### **Positive (Manual II) C-a'''**

Prestant 8'	
Bourdon	8'
Roerfluit 4'	
Octaaf	4'
Nasard 3'	
Woudfluit	2'
Terts	1 3/5'
Scherp	III
Dulciaan	8'

#### **Pedal C-f'**

Principal	16'
Subbas 16'	
Roerquint	12'
Prestant 8'	
Octaaf	4'
Bazuin	16'
Trompet	8'



CONCERT OF SONG-SETTINGS OF THE POETRY OF  
VICTOR HUGO BY HIPPOLYTE MONPOU;  
LOUIS NIEDERMEYER; CÉSAR FRANCK  
AND GABRIEL FAURÉ

Friday 9 December

Pre-concert talk, 12.30pm

Concert, 1.10pm

Amaryllis Fleming Concert Hall



**PALAZZETTO  
BRU ZANE**  
CENTRE  
DE MUSIQUE  
ROMANTIQUE  
FRANÇAISE



## Victor Hugo and the French Mélodie

Richard Langham Smith in conversation with Emily Kilpatrick, author of a recently published book on the development of the French *mélodie* (University of Rochester Press) *French Art Song: History of a New Music*. The programme centres on the poems of Victor Hugo and sketches in the development of the French *mélodie* from its earliest years, through the settings of Hugo by César Franck, ending with a selection of Fauré's Hugo settings.

### Concert of song-settings of the poetry of Victor Hugo

Max Blass-Laker piano RCM Singers

<b>Monpou</b> (1804–1841)	À genoux	Eyra Norman <i>soprano</i>
<b>Niedermeyer</b> (1802–1861)	La Mer	Jamie Woollard <i>bass</i>
	Ne parlons pas d'amour	Alysia Hanshaw <i>soprano</i> Charlotte Kennedy <i>soprano</i>
	Puisqu'ici-bas toute âme	Charlotte Kennedy <i>soprano</i>
<b>Franck</b> (1822–1890)	S'il est un charmant gazon	Charlotte Kennedy <i>soprano</i> Eyra Norman <i>soprano</i>
	Passez, passez, toujours	Jamie Woollard <i>bass</i>
	Roses et papillons	Alysia Hanshaw <i>soprano</i>
<b>Fauré</b> (1845–1924)	Le papillon et la fleur	Eyra Norman <i>soprano</i>
	S'il est un charmant gazon (Rêve d'amour)	Alysia Hanshaw <i>soprano</i>
	Mai	Charlotte Kennedy <i>soprano</i>
	Dans les ruines d'une abbaye	Jamie Woollard <i>bass</i>



## À genoux (1838)

## On bended knee

Victor Hugo (1802–1885): Published in *Les voix intérieures*, 1837

*Puisqu'ici-bas tout âme  
Donne à quelqu'un  
Sa musique, sa flamme,  
Ou son parfum ;*

Since here below every soul  
Gives to someone  
Its music, its flame,  
Or its perfume

*Puisqu'ici toute chose  
Donne toujours  
Son épine ou sa rose  
À ses amours ;*

Since here each thing  
Always gives  
Its thorns or its blush  
to those it loves;

*Puisque l'air, à la branche  
Donne l'oiseau ;  
Que l'aube, à la pervenche  
Donne un peu d'eau ;*

Since the air bestows the branches  
With birds;  
May dawn give a little water  
to the periwinkle;

*Puisque lorsqu'elle arrive  
S'y reposer,  
L'onde amère à la rive  
Donne un baiser ;*

Since when it comes to shore  
To rest,  
The salty water gives a kiss  
to the sand;

*Je te donne, à cette heure,  
Penché sur toi,  
La chose la meilleure  
Que j'ai en moi !*

I offer you, at this time,  
Leaning over you,  
The best thing  
I have in me!

*Reçois donc ma pensée,  
Triste d'ailleurs,  
Qui, comme une rosée,  
T'arrive en pleurs !  
Reçois mes vœux sans nombre,  
O mes amours !  
Reçois la flamme ou l'ombre  
De tous mes jours.*

Thus consider my thoughts,  
Above all sad,  
Which like dew,  
Come to you in tears!  
Thus consider my infinite vows,  
O my loves!  
Consider the flames or the shadows  
Of all my days.

*Mes transports pleins d'ivresses,  
Purs de soupçons,  
Et toutes les caresses  
De mes chansons !*

Consider my intoxicated movements,  
Free of cares,  
And all the caresses  
of my songs!

*Mon esprit qui sans voile  
Vogue au hasard,  
Et qui n'a pour étoile  
Que ton regard !*

*Reçois, mon bien céleste,  
O ma beauté,  
Mon cœur, dont rien ne reste,  
L'amour ôté !*

**La Mer** (published 1862)

Victor Hugo (1836)

*Quels sont ces bruits sourds ?  
Écoutez vers l'onde  
Cette voix profonde  
Qui pleure toujours  
Et qui toujours gronde,  
Quoiqu'un son plus clair  
Parfois l'interrompe ...  
Le vent de la mer  
Souffle dans sa trompe.*

*Comme il pleut ce soir !  
N'est-ce pas, mon hôte ?  
Là-bas, à la côte,  
Le ciel est bien noir,  
La mer est bien haute !  
On dirait l'hiver ;  
Parfois on s'y trompe ...  
Le vent de la mer  
Souffle dans sa trompe.*

*Oh ! marins perdus !  
Au loin, dans cette ombre,  
Sur la nef qui sombre,  
Que de bras tendus  
Vers la terre sombre !  
Pas d'ancre de fer  
Que le flot ne rompe—  
Le vent dans la mer  
Souffle dans sa trompe.*

My mind, which without a sail  
Moves aimlessly,  
And which has as its guiding star  
only your look.

Receive, my heavenly one  
O my beauty  
My heart, of which nothing remains  
With love withdrawn!

**The Sea**

What are these muffled sounds?  
Listen to the sea  
To this deep voice  
Forever weeping  
Always muttering,  
Yet a clearer sound  
Sometimes breaks in—  
The wind from the sea  
Blowing a trumpet call.

How it rains this evening!  
Does it not mine host?  
Down below on the coast,  
How black the sky is,  
And the sea so high!  
You'd think it was winter;  
But you could be mistaken...  
The wind from the sea  
Blowing a trumpet call.

Oh! lost sailors!  
In the distance and the darkness,  
On the foundering vessel,  
Only hands outstretched  
Reaching for the darkened land!  
There is no anchor of iron  
Unbroken by the waves—  
The wind from the sea  
Blowing a trumpet call.

*C'est toi, c'est ton feu  
Que le nocher rêve,  
Quand le flot s'élève,  
Chandelier que Dieu  
Pose sur la grève,  
Phare au rouge éclair  
Que la brume estompe ! —  
Le vent de la mer  
Souffle dans sa trompe.*

**Ne parlons pas d'amour  
(Nocturne à deux voix)**

Anon.

*Des bois la voûte sombre  
Répand au loin son ombre  
Oiseaux et fleurs enchantez ce séjour  
mais ne parlons pas jamais d'amour,  
mais ne parlons jamais d'amour !*

**Puisqu'ici-bas toute âme (1860)**

Victor Hugo (1802–1885). (Niedermeyer selects different verses from Monpou)

*Puisqu'ici-bas tout âme  
Donne à quelqu'un  
Sa musique, sa flamme,  
Ou son parfum ;*

*Puisqu'ici toute chose  
Donne toujours  
Son épine ou sa rose  
À ses amours ;*

*Puisque l'air, à la branche  
Donne l'oiseau ;  
Que l'aube, à la pervenche  
Donne un peu d'eau ;*

It is you, it is your passion  
That the boatman dreams of  
When the waves rise up,  
A giant candle that God  
Places on the shore,  
A red beacon  
Hidden by the mist?  
The wind from the sea  
Blowing a trumpet call.

**Let's not speak of love  
(Nocturne for two voices)**

From the dark vaulted woods  
The shadows spread in the distance.  
Birdsong and flowers make this day  
Enchanted! But never speak of love,  
never speak of love!

**Since here below every soul**

Since here below every soul  
Gives to someone  
Its music, its flame,  
Or its perfume;

Since here each thing  
Always gives  
Its thorns or its rose  
To those it loves;

Since the air bestows the branches  
With birds;  
Let dawn give a little water  
To the periwinkle;

*Puisque lorsqu'elle arrive  
S'y reposer,  
L'onde amère à la rive  
Donne un baiser ;*

*Je te donne, à cette heure,  
Penché sur toi,  
La chose la meilleure  
Que j'ai en moi !*

*Reçois donc ma pensée,  
Triste d'ailleurs,  
Qui, comme une rosée,  
T'arrive en pleurs !*

*Reçois mes vœux sans nombre,  
O mes amours !  
Reçois la flamme ou l'ombre  
De tous mes jours !*

*Mon esprit qui sans voile  
Vogue au hazard,  
Et qui n'a pour étoile  
Que ton regard !*

*Ma muse, que les heures  
Bercer rêvant,  
Qui, pleurant quand tu pleures,  
Pleure souvent !*

*Reçois, mon bien céleste,  
O ma beauté,  
Mon cœur, dont rien ne reste,  
L'amour ôté !*

Since when it comes to shore  
To rest,  
The salty water gives a kiss  
To the sand;

I offer you, at this time,  
Leaning over you,  
The best thing  
I have in me!

Thus consider my thoughts,  
above all sad,  
which like dew,  
arrive in tears!

Thus consider my infinite vows,  
O my loves!  
Consider the flames or the shadows  
Of all my days!

My mind, which without a sail  
Moves aimlessly,  
And which has as its guiding star  
Only your look!

My muse, which time  
Dreamily rocks,  
Which, weeping when you weep,  
Weeps often!

Receive, my heavenly one,  
O my beauty,  
My heart, of which nothing remains  
with love withdrawn!

**S'il est un charmant gazon** (1857  
published 1922—both versions)

**If there is a charming lawn**

Victor Hugo: *Les chants du crépuscule* (1836)

*S'il est un charmant gazon  
Que le ciel arrose,  
Où brille en toute saison  
Quelque fleur éclore,  
Où l'on cueille à pleine main  
Lys, chèvrefeuille et jasmin,  
J'en veux faire le chemin  
Où ton pied se pose.*

If there is a charming lawn  
Watered by the heavens,  
Where there shines in every season  
Some blossoming flower,  
Where one may pick great handfuls  
Of lilies, honeysuckle and jasmine,  
I would make of them the path  
Where your feet step.

*S'il est un sein bien aimant  
Dont l'honneur dispose,  
Dont le ferme dévouement  
N'ait rien de morose,  
Si toujours ce noble sein  
Bat pour un digne dessein,  
J'y veux faire le coussin  
Où ton front se pose.*

If there is a loving breast  
Where honour dwells,  
Whose steadfast devotion  
Is never morose,  
And if that noble heart  
Beats for a worthy cause,  
I would make of it a pillow  
Where your forehead rests.

*S'il est un rêve d'amour  
Parfumé de roses  
Où l'on trouve chaque jour  
Quelque douce chose,  
Un rêve que Dieu bénit,  
Où l'âme à l'âme s'unit,  
J'en veux faire le nid  
Où ton cœur se pose.*

If there is a dream of love  
Scented with rose.  
Where each day one finds  
Some sweet thing,  
A dream blest by God,  
Where soul with soul unites,  
I would make of it the nest  
Where your heart rests.

**'Passez, passez, toujours'**  
(1857–1860) Published 1862

**Pass on! Forever pass on!**

Victor Hugo: *Les chants du crépuscule* (1836)

*Puisque j'ai mis ma lèvre à ta coupe  
encor pleine  
Puisque j'ai dans tes mains posé mon  
front pâli,  
Puisque j'ai respiré parfois la douce  
haleine  
De ton âme, parfum dans l'ombre  
enseveli,*

*Je puis maintenant dire aux rapides  
années :  
—Passez ! passez toujours !  
je n'ai plus à vieillir !  
Allez-vous-en avec vos fleurs toutes  
fanées ;*

*J'ai dans l'âme une fleur que nul ne  
peut cueillir !  
Votre aile en le heurtant ne fera rien  
répandre  
Du vase où je m'abreuve et que j'ai  
bien rempli  
Mon âme a plus de feu que vous  
n'avez de cendre !  
Mon cœur a plus d'amour que vous  
n'avez d'oubli !*

*Puisqu'il me fut donné de t'entendre me  
dire  
Les mots où se répand le cœur  
mystérieux ;  
Puisque j'ai vu pleurer, puisque j'ai vu  
sourire  
Ta bouche sur ma bouche et tes yeux  
sur mes yeux ;*

*Je puis maintenant etc.*

Since I have pressed my lips to your  
ever-brimming cup;  
Since I have put my pallid brow in  
your hands,  
Since I have sometimes breathed the  
sweet fragrance of your soul,  
its scent buried in shade;

I can now say to the swiftly flying  
years:  
'Pass on! Forever pass on!  
I need grow no older  
Begone with your faded flowers

I have in my soul a flower that none  
can pluck!  
Your wing, in brushing it will spill  
nothing  
From the vessel from which I drink and  
which I have well filled  
My soul has more fire than you have  
ashes!  
My heart has more love than you have  
oblivion!

Since it has been granted to me to  
hear you speak  
the words in which the heart pours  
forth its mysteries  
Since I have seen weeping, since I  
have seen smiling  
Your mouth upon my mouth and your  
eyes upon my eyes;

I can now say etc.

*Puisque j'ai vu briller sur ma tête ravie  
Un rayon de ton astre, hélas ! voilé  
toujours ;  
Puisque j'ai vu tomber dans l'onde de  
ma vie  
Une feuille de rose arrachée à tes  
jours ;*

*Je puis maintenant etc.*

Since I have seen shining on my  
enraptured head a ray from your star,  
alas still veiled  
Since I have seen falling into the  
stream of my existence  
A roseleaf snatched from your life;

I can now say etc.

## **Roses et papillons (1857–1860)**

Victor Hugo: *Les chants du crépuscule* (1836)

*Roses et papillons, la tombe nous  
rassemble  
Tôt ou tard.  
Pourquoi l'attendre, dis ? Veux-tu pas  
vivre ensemble  
Quelque part ?*

*Quelque part dans les airs, si c'est là  
que se berce  
Ton essor !  
Aux champs, si c'est aux champs que  
ton calice verse  
Son trésor !*

*Où tu voudras ! qu'importe !  
Oui, que tu sois haleine  
Ou couleur,  
Papillon rayonnant, corolle à demi  
pleine  
Aile ou fleur !*

*Vivre ensemble d'abord ! c'est le bien  
nécessaire  
Et réel !  
Après l'on peut choisir au hasard, ou  
la terre  
Ou le ciel !*

## **Roses and butterflies**

Roses and butterflies, the grave brings  
us together again  
Sooner or later.  
Why wait until then? Wouldn't you like  
to live together  
Somewhere?

Somewhere in the air,  
If that is the cradle  
Of your flight!  
In the fields, if it is in the fields that your  
calyx sheds  
Its treasure!

Where you will! What does it matter!  
Yes, whether you are breath  
Or colour,  
Radiant butterfly, budding corolla  
Wing or flower!

Living together first! That's what must  
happen  
In life!  
Afterwards we can choose at random,  
either earth  
Or sky!

**Le papillon et la fleur**  
(1864 published 1869)

**The Butterfly and the Flower**

Victor Hugo: *Les chants du crépuscule* (1836)

*La pauvre fleur disait au papillon  
céleste :  
Ne fuis pas !  
Vois comme nos destins sont différents.  
Je reste,  
Tu t'en vas !  
Pourtant nous nous aimons, nous vivons  
sans les hommes  
Et loin d'eux,  
Et nous nous ressemblons, et l'on dit  
que nous sommes Fleurs tous deux !*

*Mais, hélas ! l'air t'emporte et la terre  
m'enchaîne  
Sort cruel !  
Je voudrais embaumer ton vol de mon  
haleine  
Dans le ciel !*

*Mais non, tu vas trop loin !—Parmi des  
fleurs sans nombre  
Vous fuyez,  
Et moi je reste seule à voir tourner mon  
ombre  
À mes pieds.*

*Tu fuis, puis tu reviens ; puis tu t'en vas  
encore  
Luire ailleurs.  
Aussi me trouves-tu toujours à chaque  
aurore  
Toute en pleurs !*

*Oh ! pour que notre amour coule des  
jours fidèles,  
O mon roi,  
Prends comme moi racine, ou donne-  
moi des ailes  
Comme à toi !*

The humble flower said to the heavenly  
butterfly  
Do not flee!  
See how our destinies differ. Fixed to  
earth am I  
You fly away!  
Yet we love each other, we live  
without men  
And far from them,  
And we are so alike that people say of  
us  
That we are both flowers! But alas!  
The breeze bears you away, the earth  
holds me fast.  
Cruel fate!  
I would perfume your flight with my  
fragrant breath  
In the heavens!

But no, you are flying too far away—  
Among countless flowers  
You fly away.  
While I remain alone, and watch my  
shadow circle  
Around my feet

You fly away, then return; then take  
flight again  
To shimmer somewhere else  
And so you find me at every sunrise  
Bathed in tears!

Ah, that our love might flow through  
faithful days,  
O my king,  
Take root like me, or give me wings  
Like yours!



**S'il est un charmant gazon**

(Rêve d'amour) (1875)

See above under Franck for the poem.

**Mai** (1871)

Victor Hugo: *Les chants du crépuscule* (1836)

*Puisque mai tout en fleurs dans les prés  
nous réclame,  
Viens ! ne te lasse pas de mêler à ton  
âme  
La campagne, les bois, les ombrages  
charmants,  
Les larges clairs de lune au bord des  
flots dormants,  
Le sentier qui finit où le chemin  
commence,  
Et l'air et le printemps et l'horizon  
immense,  
L'horizon que ce monde attache  
humble et joyeux  
Comme une lèvre au bas de la robe  
des cieux !  
Viens ! et que le regard des pudiques  
étoiles  
Qui tombe sur la terre à travers tant de  
voiles,  
Que l'arbre pénétré de parfums et de  
chants,  
Que le souffle embrasé de midi dans  
les champs,  
Et l'ombre et le soleil et l'onde et la  
verdure,  
Et le rayonnement de toute la nature  
Fassent épanouir, comme une double  
fleur,  
La beauté sur ton front et l'amour dans  
ton cœur !*

**If there is a charming lawn**

(A Dream of love)

**May**

Since May in all its flowers calls us to  
its meadows,  
Come! Do not tire of mingling with  
your soul  
The countryside, the woods, the  
charming shade,  
Vast moonlights on the banks of  
sleeping waters,  
The path which finishes where the road  
begins, and the air, the Spring and the  
huge horizon

The horizon to which this world aligns,  
humble and joyous  
like a lip to the hem of heaven's robe!  
Come!

And may the gaze of the chaste stars,

Falling to earth through so many veils,

May the tree steeped in scent and  
song,  
May the burning breath of noon in the  
fields  
And the shade and the sun, and the  
tide and greenery  
And the radiance of all nature  
May they cause to blossom, like a  
double flower,  
Beauty on your brow and love in your  
heart!

## Dans les ruines d'une abbaye (1869)

## In the ruins of an abbey

Victor Hugo: *Les chansons des rues et des bois* (1865)

*Seuls tous deux, ravis, chantants !  
Comme on s'aime !  
Comme on cueille le printemps  
Que Dieu aime !*

Alone, enraptured, singing!  
How much we are in love  
How we reap the springtime  
Loved so much by God!

*Quels rires étincelants  
Dans ces ombres  
Jadis pleines de fronts blancs,  
De cœurs sombres !*

What sparkling laughter  
In these shadows  
Once full of pallid faces  
And sombre hearts!

*On est tout frais mariés  
On s'envoie  
Les charmants cris variés  
De la joie.*

We are newly married  
We send each other  
Charming and varied  
Cries of joy.

*Frais échos mêlés au vent  
Qui frissonne !  
Gaîté que le noir couvent  
Assaisonné !*

Fresh echoes mingling with  
The shivering wind!  
Gaiety that the black convent  
Heightens!

*Seuls tous deux, ravis, chantants !  
Comme on s'aime !  
Comme on cueille le printemps  
Que Dieu sème !*

Alone, enraptured, singing!  
How much we are in love  
How we reap the springtime  
Loved so much by God!

*Quels rires étincelants  
Dans ces ombres  
Jadis pleines de fronts blancs,  
De cœurs sombres !*

What sparkling laughter  
In these shadows  
Once full of pallid faces  
And sombre hearts!

*On effeuille des jasmins  
Sur la pierre  
Où l'abbesse joint les mains  
En prière.*

We pluck the jasmine flowers  
On the stone  
Where the abbess joins her hands  
In prayer.

*On se cherche, on se poursuit,  
On sent croire  
Ton aube, amour, dans la nuit  
Du vieux cloître.*

We seek each other, chase each other  
We feel your sunrise  
Your dawn, our love, growing in the  
night of the old cloister.

*On s'en va se becquetant,  
On s'adore,  
On s'embrasse à chaque instant,  
Puis encore,*

*Sous les piliers, les arceaux,  
Et les marbres.  
C'est l'histoire des oiseaux  
Dans les arbres.*

On we go, kissing and cuddling,  
Adoring each other,  
Embracing all the time  
And then again,

Under the pillars, in the vaults  
And the marbles  
Just like the birds  
In the trees.

**Alysia Hanshaw** is a soprano from North Yorkshire. She is currently studying for a Master's degree on a full scholarship at the RCM with Sarah Tynan, having completed her undergraduate degree at the Royal Northern College of Music with Sandra Dugdale. This summer she was a young artist at the Lyrique en Mer festival in Brittany, performing in Gluck's *Orphée*, Dvořák's *Stabat Mater*, and Handel's *Messiah*. Alysia is very grateful to have her studies supported by the Help Musicians Postgraduate Award, the Countess of Munster Musical Trust, The Kathleen Trust, The Clemence Charitable Trust, the Mario Lanza Educational Foundation and the Yorkshire Ladies Council of Education.

**Charlotte Kennedy** is a soprano in the first year of her Master of Performance at the RCM, studying with Janis Kelly and Caroline Dowdle. Charlotte is a Leverhulme Arts Scholar supported by the Robert McFadzean Whyte Award and by the Munster Trust, Derek Butler Award and the Josephine Baker Trust. Charlotte recently graduated from the Royal Northern College of Music where she was recipient of The Alexander Young Prize. This autumn Charlotte played Venus in Offenbach's *Orpheus in the Underworld* at the RCM and looks forward to playing the roles of La Bergère and La Chouette in the spring production of Ravel's *L'enfant et les sortilèges*. This summer Charlotte was a Waterperry Opera Festival Young Artist and other recent highlights include masterclasses with Sumi Jo (RCM) and Nicky Spence (Waterperry Opera).

**Eyra Norman** is a Malaysian-born British soprano and a John Lewis Partnership Scholar supported by the Victor Dahdeleh Foundation Scholarship. She is currently completing her Master of Performance at the RCM and was a Douglas and Hilda Simmonds Scholar during her undergraduate studies. Previously under the guidance of Veronica Veysey Campbell, Eyra is continuing her studies with Russell Smythe. Eyra made her debut as Belinda in Purcell's *Dido and Aeneas* with English National Opera and the Unicorn Theatre in 2019. Erica Jeal, writing in *The Guardian* wrote that 'her sweet soprano tone and natural presence promises much'. She has also performed as a soloist in concerts at the Royal Festival Hall where she made her LPO and Radio 3 debut; Wigmore Hall; the Elgar Room at the Royal Albert Hall; Wells Cathedral and St John's Cathedral in Hong Kong.

**Jamie Woollard** is a British bass currently studying at the RCM Opera Studio, where he is taught by Graeme Broadbent. Jamie has worked with companies including the Royal Opera House, Glyndebourne Festival Opera, Grange Park Opera and Waterperry Opera Festival. In April 2023 he will return to the ROH to cover Segeste and Tullio in Handel's *Arminio* at the Linbury Theatre, and in the summer, he will be a Jerwood Young Artist at Glyndebourne. Jamie is also a Samling Young Artist and was awarded the second prize at the Maureen Lehane vocal awards 2021. Jamie is the Stephen Catto Memorial Scholar at the RCM, supported by the Fishmongers' Company Scholarship, and is also supported by the Josephine Baker Trust and the Sussex Opera and Ballet Society.

**Max Blass-Laker** is a pianist from Dorset and a recent graduate of the RCM (first-class honours) where he studied under Dina Parakhina and Simon Lepper. His recent performance repertoire includes works by Mendelssohn, Dvořák and Debussy for four hands, and solo music by Schoenberg, Schumann and Ravel. Max is continuing his studies at the RCM as a Master's student on the Collaborative Piano course under Simon Lepper, generously supported as a Victor and Lilian Hochhauser Scholar.

Thanks to the musicians, Nick Sears for his enthusiasm about this programme and Audrey Hyland and Simon Lepper for finding the performers.



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## CÉSAR FRANCK AND HIS LEGACY:

International Symposium 2022

Friday 9 and Saturday 10 December

Programme of events



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## OVERVIEW OF EVENTS

### FRIDAY 9 DECEMBER, AMARYLLIS FLEMING CONCERT HALL

- 10am Welcome
- 10.15pm Franck's Legacy: The Development of French Cyclic Form since 1890  
Giselle Lee
- 10.45pm César Franck's early piano works: Documenting the implicit  
James Lipka
- 11.15pm Franck as *Musicien officiel* ; *Les Béatitudes* at International Festivals  
Tadhg Sauvey
- 12.30pm Victor Hugo and the French Mélodie  
Emily Kilpatrick and Richard Langham Smith
- 1.10pm Concert of song-settings of the poetry of Victor Hugo
- 2pm Searching for the Quintessential Franck: French Reception and Stylistic Affiliations of the Piano Quintet and its relationship to the Beethovenian Formal Tradition  
François de Médicis
- 3.30pm Franck and the mysteries of his organ works followed by Organ Masterclass  
Marie-Louise Langlais
- 5.30pm Presentation of the activities of the Palazzetto Bru Zane
- 6pm Organ Recital by students of the RCM

### SATURDAY 10 DECEMBER, WEST PARRY ROOM AND THE CARNE ROOM

#### West Parry Room

- 9.30am Filmed Presentation by Joël-Marie Fauquet
- 10am Farewell and departure: César Franck's piano work *Deux mélodies 'À Félicité'*  
Heribert Koch
- 10.30am César Franck at the 1878 Paris World Fair  
Étienne Jardin



## PARALLEL SESSIONS:

### West Parry Room

- 11.30am From *la Bande à Franck* to composer in her own right: Augusta Holmès's *Lutèce*  
André Short
- 12pm 'His Master's Voice': Franck on Recordings  
Robert James Stove
- 12.30pm The reception of Franck's organ music in Britain to around 1960  
Andrew McCrea
- 

### The Carne Room

- 11.30am César Franck in Spain as seen through the writings of Joaquín Turina  
Tatiana Aráez Santiago
- 12pm Elements of Piano and Organ writing in the music of César Franck  
Christiane Strucken-Paland
- 12.30pm Exploring Catholic and Erotic Performance Interpretations in the Prelude, Chorale and Fugue  
Asher Ian Armstrong
- 

### West Parry Room

- 2pm César Franck's Symphony in Performance and its Fall from Grace  
Simon Trezise
- 2.30pm César Franck, the Choral and its legacy  
Robert Sholl
- 3pm Gabriel Pierné, *franckiste*?  
Faith Thompson
- 4pm Round Table and Conclusion
- 

### The Carne Room

- 2pm Piano Masterclass with Danny Driver
- 5pm Violin and Piano Recital  
Anna Ovsyanikova and Tal Walker

## FULL PROGRAMME OF EVENTS: ABSTRACTS AND BIOGRAPHIES

FRIDAY 9 DECEMBER, AMARYLLIS FLEMING CONCERT HALL

### WELCOME

Robert Adlington (Head of Research and Professor of Musicology)  
Richard Langham Smith (Research Professor)  
James Lipka (Conference organiser)

### SESSION ONE: FRANCKIAN PERSPECTIVES

10.15am

François de Médicis (moderator)

#### **Franck's Legacy: The Development of French Cyclic Form since 1890**

Giselle Lee (Durham University)

Since France's defeat in the Franco-Prussian War, French composers had been experimenting with novel compositional strategies to create serious music that countered the Austro-German tradition. The cyclical process was amongst the various strategies employed in Franck's compositions. This technique, however, was heavily politicised and otherwise transformed by the *bande à Franck* after Franck's death to promote a nationalist agenda (Fulcher 1999; Hart 1998 and 2006). As a reaction against the *bande à Franck* in light of the Dreyfus Affair, composers such as Claude Debussy and Albéric Magnard adopted Franck's cyclic form in a different way to express nationalism. Although recent scholarship has interrogated this issue historically and analytically (Deruchie 2013; Puri 2011; Wheeldon 2009), the interaction between formal syntax and the thematic recalling process in the repertoires of lesser-known composers and its relation to Franck's cyclical design remains underexplored.

Adapting William Caplin's form-functional theory (1998, 2009, 2013 and 2017) and the analytical approaches to Romantic form (Horton 2017; Taylor 2011 and 2016; Van de Moortele 2013 and 2017), this paper examines the formal issues engendered by the cross-movement thematic recalls and variations in the context of *fin-de-siècle* French cyclical practice. Drawing on a collection of 16 instrumental works composed between 1890 to 1918, this paper addresses two key compositional techniques that have been developed from Franck's cyclic works, especially from his String Quartet (1890). These are: the dissolution of interpolated cyclic theme as formal closure; and cyclical events as a formal substitution on an inter-thematic level. Mindful of the cultural-political implication implemented by the *bande à Franck*, I conclude by evaluating the impacts Franck's cyclic works have had on the development of Sonata form in *fin-de-siècle* France.

10.45am

### **César Franck's early piano works: Documenting the implicit**

James Lipka (Royal College of Music, London)

The recent discovery of César Franck's op 7 *Souvenirs d'Aix-la-Chapelle* (1843) encourages a fresher, more complete understanding of his early piano works. A look at other works from this period – the op 3 *Églogue* (1842), op 5 *Caprice* (1843) and the op 9 *Ballade* (1844), allows a re-assessment of his compositional processes, elements of which can be seen in his late period, implied but not analysed in previous scholarship. A focus will be made on his form, three-hands technique, 'cathedral of sound' (large registral sonority, inactivity of harmony and loose rhythmic pulse) and 'infinite melody' (static tonality, repetition of scalar phrases from a weak beat), along with his 'organ style' which will be presented as sprouting from his compositional technique and not his experience with the organ.

11.15am

### **Franck as *Musicien officiel* ; *Les Béatitudes* at International Festivals (1878–1910)**

Tadhg Sauvey (Cambridge University)

While the traditional image of Franck as an outsider subject to official hostility has a grain of truth to it, the composer nevertheless enjoyed a substantial, if mostly posthumous, career as representative of the French Republic at high-profile international events. His oratorio *Les Béatitudes* appeared at three successive international exhibitions in Paris (1878, 1889, 1900) as well as two events that, at a time of declining diplomatic relations, pitted French and German delegations in open rivalry: the first Alsace-Lorraine Music Festival (1905) and the 1910 International Exhibition in Munich. Meanwhile, Belgium laid claim to the same work with performances at successive international expositions in Brussels (1897, 1910). This paper examines the reception of these festivals for new insights into three major themes in the study of Franck: the problems that Franck's complicated nationality posed to his reception, especially at a time of growing anti-Franckist animus within French musical nationalism; Franck's place in narratives of a 'Renaissance' of "serious" music in France after 1870; and the ambiguities of programming a religious work to represent an officially secular Republic.

BREAK

12.30pm

### **Victor Hugo and the French Mélodie**

Emily Kilpatrick (Royal Academy of Music) in conversation with Richard Langham Smith

1.10pm

### **Concert of song-settings of the poetry of Victor Hugo**

by Hippolyte Monpou; Louis Niedermeyer; César Franck and Gabriel Fauré

RCM Musicians:

Jamie Woollard (bass)

Charlotte Kennedy (soprano)

Alisia Hanshaw (soprano)

Eyra Norman (soprano)

Max Blass-Laker (piano)

2pm

### **Keynote Lectures**

#### **Searching for the Quintessential Franck: French Reception and Stylistic Affiliations of the Piano Quintet and its relationship to the Beethovenian Formal Tradition**

François de Médicis (Université de Montréal)

Recent musicological literature portrays César Franck as an influential figure in French musical life during the Third Republic: the leader of a brilliant school of composers who helped to spearhead the rehabilitation of great orchestral and chamber genres such as the Symphony and the String Quartet. Among his best-known students, Vincent d'Indy devoted numerous studies to his former teacher between 1900 and 1923 in which he developed a rich and complex historical narrative. Since then, several scholars have helped to shape a well-informed and detailed view of the composer (Vallas, Fauquet, Strucken-Paland). At the same time, some of d'Indy's more problematic interpretations have never been fully challenged and continue to exert influence in some corners of Franck scholarship. For instance, basing his observations on detailed analyses of Franck and other composers' works, d'Indy claims that his master's cyclic writing reaches back directly to the works from Beethoven's third period, without any intermediary and independently of any other European musician.

This paper focuses on Franck's Piano Quintet. On the one hand, I offer a stylistic discussion of prominent features from the work: cyclic form, variations in tension, *topoi*. My observations, in turn, help situate the work within a Beethovenian tradition. But in direct contradiction to d'Indy's assessment, the results of my investigation highlight the affinities of the Quintet with works by Brahms and Liszt. These results further suggest that the style of his Quintet is more akin to that of Beethoven's second period than the third.

Richard Langham Smith (respondent)

3.30pm

## **Franck and the mysteries of his organ works**

Marie-Louise Langlais (Concert organist, author, musicologist, one-time titular organist of Sainte-Clotilde, Paris)

132 years after his death in 1890, and after much international research, it would seem that everything is now clear about César Franck's organ works. Why, in that case, have so many editions appeared since the Durand first edition and why have there been so many different interpretations since his death in 1890, including those by many of his own pupils? This presentation will attempt to expose, and try to resolve, the obscure and controversial points still existing today.

At first, Franck seemed to be a committed believer who composed for the church, but was that really the case? This year of the 200th anniversary of his death, has seen new complete editions appear in Germany (Bärenreiter) and England (Lyrebird) based on accurate research and including new elements found in some manuscripts which have not appeared for 40 years. Are there other unknown documents?

Franck used to write three copies of each of his works. He, of course, could have corrected the edition of both his *Six Pièces* and *Trois Pièces* but not that of the *Trois Chorales* as he died before their publication. Who chose the authoritative manuscripts for publication and added in French and in English the exact specifications of the suggested registrations? This question has been highlighted by Franck's manuscripts which have been in private collections, but have recently surfaced in various auctions? What are the differences between the manuscripts and the printed first edition by Durand in 1891?

20 years ago, in his book, *César Franck*, Joël-Marie Fauquet included an annex with the tempi indicated by Franck himself for his *Six Pièces*; this information has subsequently been added to in the *American Organist* magazine, revealing letters by Franck written in 1887 to an American pupil confirming these tempi and adding those of the *Trois Pièces*, all being one third faster than those in previous editions. What can be said about this discrepancy?

Another discovery, years ago, shows the fingerings by Franck in some of JS Bach's organ works in the Braille system, for blind students. These are very surprising fingerings which raise the question of whether Franck was not a very accomplished player as was sometimes claimed by some of his contemporaries. Overall, can we be sure that César Franck's organ works are rarely performed today in the manner he would have wished, bearing in mind this phrase by his blind pupil Adolphe Marty: 'We have no idea of the liberties he took when playing his own works'?

Andrew McCrea and David Graham (respondents)

## **Organ Masterclass with Marie-Louise Langlais**

Hosted by David Graham

5.30pm

**Introduction to the activities of the Palazzetto Bru Zane, Centre de la musique française**  
Étienne Jardin (musicologist at the Palazzetto Bru Zane)

6pm

**Organ recital of Music by César Franck (1822–1890)**  
RCM Musicians

<b>Franck</b> (1822–1890)	Prière from Six pièces	Ivan Leung
	Trois pièces	
	i <i>Fantaisie</i>	Alex Knight
	ii <i>Cantabile</i>	Ben Collyer
	iii <i>Pièce Héroïque</i>	Ben Collyer
	Choral no 3 in A minor	Alexander Evans

SATURDAY 10 DECEMBER, WEST PARRY ROOM AND THE CARNE ROOM

**SESSION TWO: FRANCK AND CONTEMPORARY ARTISTIC MOVEMENTS**  
West Parry Room

9.30am

**Filmed Presentation by Joël-Marie Fauquet, interviewed by James Lipka and Violeta Casero Costa** (In French with English subtitles)  
Richard Langham Smith and James Lipka (moderators)

10am

**Farewell and departure: César Franck's piano work *Deux mélodies 'À Félicité'***  
(Lecture recital)

Heribert Koch (Musikhochschule Münster, ex-president of The European Piano Teachers Association: EPTA)

More than any other composer of comparable rank, Franck is represented in today's concert life almost entirely by music from his late period. And while at least a few works from his less fertile middle years have become part of the repertoire, the Piano Trio in F sharp minor (1843) remains the only composition from his first period that is occasionally performed.

This almost total neglect is in contradiction with the considerable amount of works he composed in his early years, a period that ends in the mid-1840s, marked by three intervening events: his breakaway from his father; his liaison with his student Félicité

Desmousseaux and the end of his career as a piano virtuoso into which he had been pushed by his father.

The *Deux mélodies* 'À Félicité' are of particular interest as they mark this turning point in Franck's life in more than one way: the dedication to Félicité Desmousseaux in the year of their marriage (1848) and the fact that these would be his last significant piano pieces for more than 3 decades, thus assigning them an important place in his œuvre. These beautifully elaborated, highly inspired pieces have remained in almost total obscurity since the time of their creation. According to even the most recent literature on the composer, the two songs had been kept in a private collection and the French musicologist Julien Tiersot (1857–1936) who had been the only person ever allowed even to take a look at the first page of the manuscript. As the first scholar to gain access to it and to prepare the first printed edition (2018, Edition Dohr, Köln), my edition of these *mélodies* has made them available for performance and research.

The lecture recital will include a complete performance of the two songs and examine stylistic features of his early piano works in relation to his ongoing compositional development.

10.30am

### **César Franck at the 1878 Paris World Fair**

Étienne Jardin (Palazzetto Bru Zane, Centre de musique romantique française, Venice)

The music festival that took place during the 1878 Paris World Fair was unique. It was intended to be an 'Exhibition' of musical works presented in over 100 concerts between June and September of that year, and Franck was to participate in several different ways. He gave an organ recital, unveiling several new works; unpublished excerpts from his *Béatitudes* were selected for the official concerts, conducted by Édouard Colonne; and his very first piano trio, although written a quarter of a century earlier, represented him in the chamber music sessions.

Franck's journey through this festival as well as that of the works presented in this great industrial celebration deserves to be studied in the context of the choices made by the *Commission des auditions musicales* who were in charge of organising the concerts. This moment can also be viewed in terms of his career and his position in Parisian musical life.

Newly naturalised as a French citizen, to what extent was he readily considered French by the programmers whose desire was to divide up the aesthetic landscape in terms of the composers' nationalities? And to what extent was the profusion of unpublished works proposed by Franck an isolated gesture during the festival? What did the programme of his own recital indicate in terms of the series of fifteen concerts given on the Cavaillé-Coll installed at the Trocadéro? Moreover, did the experience of this exhibition have an influence on his subsequent career as an esteemed organ teacher? Lastly, did the selection of French composers made in these official auditions pave the way for the entry of Franck's students into the professional world?

BREAK

## PARALLEL SESSIONS

### SESSION THREE: NEW DISCOVERIES AND FRANCK'S RECEPTION

West Parry Room (Running concurrently with Session Four in The Carne room)

Simon Trezise (moderator)

11.30am

#### **From *la Bande à Franck* to composer in her own right: Augusta Holmès's *Lutèce***

André Short (Royal College of Music)

Before studying with César Franck around 1876, Augusta Holmès primarily composed songs and smaller forms, as was expected of women of the era. Shortly after studying with Franck, she composed her first major work *Lutèce*, named after the ancient city that preceded Paris. Holmès wrote this *symphonie dramatique* for the inaugural City of Paris competition in 1878, winning the second prize after Benjamin Godard and Théodore Dubois. The three movements in *Lutèce* are scored for four soloists, narrator, mixed chorus, children's chorus, and orchestra. While Holmès was celebrated and encouraged by many of her contemporaries including Franck, Saint-Saëns and Liszt, her music was forgotten shortly after her death in 1903. The majority of her compositions remain unpublished manuscripts

Holmès considered Franck a master and felt a deep connection to the work of Wagner. This presentation explores the influences of Franck and Wagner in the creation of *Lutèce*, as well as Holmès' political activism and strong-willed nature that are displayed in this first major work. From depictions of battle to leitmotifs of sensuality, the compositional techniques that Holmès adapts for the first time will be examined as well as the way in which these techniques illustrate the narrative of the programme, written by Holmès herself. The distinct elements set the stage for her continued and prolific exploration of larger forms. As her style matured throughout the 1880s with works such as *Irlande* (1882), *Pologne* (1883), and the *Ode triomphale* (1889) which required 1300 musicians, she often remained faithful to the emotional lyricism, and grandiose orchestrations that first appeared in *Lutèce*. This juxtaposition of characters also mirrors accounts of the composer herself

12pm

#### **'His Master's Voice': Franck on Recordings**

Robert James Stove (Lecturer, Organist and author of *César Franck: His Life and Times*, Scarecrow Press, 2012). (Filmed presentation)

Familiar to the point of cliché is the description of journalism as 'the first rough draft of history'. The recording studio can, in like manner, be called the first rough draft of musical history. As far back as 1906, Franck's music had appeared on disc. The fact that Franck avoided both the gargantuan orchestral forces and the 'heavenly lengths' of certain other eminent late-Romantic composers (Bruckner, Mahler, Scriabin, Reger, Respighi, Richard Strauss) they helped his discographic cause, not least in the pre-electric epoch. While not laying claim to encyclopaedic completeness, this paper traces the history of Franck recordings over the last 116 years: including record labels' unexpected concentration,



before World War II, upon areas of Franck's output – such as the *mélodies* – often slighted since. It also discusses the readily audible changes in national performing styles since 1906, and the value of early sound recordings (whatever their shortcomings by hi-fi criteria) as a guide to lost executant worlds.

12.30pm

### **The reception of Franck's organ music in Britain to around 1960**

Andrew McCrea (Royal College of Music)

The organist Ralph Downes, designer of the ground-breaking organ at the Royal Festival Hall and sometime professor of organ at the Royal College of Music, recalled in his book *Baroque Tricks* (1983) the typical repertoires British organists offered in the early years of the twentieth century. Whilst there was much interest in the more 'immediate' works of the French school (Dubois, Guilmant, Saint-Saëns, Salomé, and others) there was practically nothing of Franck's performed. An analysis of recital programmes in the period 1880 to 1920 bears this out, but only after about 1920 can we see that an awareness and an appreciation of Franck's organ music had started to emerge. With the organisation of organ recitals under the aegis of the Organ Music Society (from 1931) and the Royal Festival Hall (from 1954), both of which introduced players from overseas and helped to delineate current and historical schools of organ playing and organ composition, Franck became a far more settled part of the 'standard repertoire' for organ.

Initially, there had perhaps been an inscrutable dimension to the available scores: they raised important questions of adaptation for British organists working with rather different console techniques, notions of registration, and tonal resources. Specific organ works by Franck were cited by Arthur Eaglefield Hull in his comprehensive study of technique and expression (1911) and Edward Bairstow spoke appreciatively and presciently of the qualities of Franck's organ music in 1916. It was in the 1920s that Herbert Ellingford (organist of St George Hall, Liverpool, and formerly an RCM pupil) tackled notational and interpretative issues, and it was Harvey Grace, Editor of *The Musical Times* and organist of Chichester Cathedral, who perhaps did more than anyone in this inter-war period to act as an advocate for Franck's organ music in the British context. His commentaries and editions (for Novello) are detailed and pragmatic, and they contributed to an ever-deepening assimilation and affirmation of Franck's idiom.

This paper will outline the reception of Franck's organ music in Britain to around 1960, and will look at writings, recital programmes, scores, and scores which survive with annotations showing performance practice. Some coverage will also be given to recordings, not least those early performances of Franck by Guy Weitz (late 1920s), a Belgian and former pupil of the Schola Cantorum who settled in London during the First World War.

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## SESSION FOUR: LASTING PERCEPTIONS

The Carne Room

Richard Langham Smith (moderator)

11.30am

### **César Franck in Spain as seen through the writings of Joaquín Turina**

Tatiana Aráez Santiago (Universidad Complutense de Madrid)

This paper draws upon the writings of Joaquín Turina who had studied at the Schola Cantorum in Paris between 1906 and 1913, an institution where he gained proficiency in composition based on the study of tradition, classic-romantic forms and cyclic procedures. These fundamental principles, which he never abandoned, led to his work being labelled as 'scholiste' despite the lack of any real analytical studies of his works nor reference to his many written commentaries on the two figures whose principles underpinned that institution: César Franck and Vincent d'Indy.

Furthermore, the catalogue of Turina's output betrays influences which extend far beyond the principles of the Schola. Such external influences came on the one hand from the concerts he attended with his fellow student from Cádiz, Manuel de Falla and from the other from his Catalan colleague Isaac Albéniz.

The aim of this paper is to analyse the impact of Franck on Turina through the influence of the Schola Cantorum. It is certain that Turina studied the works of Franck at different stages of his life and from different angles. As a pianist he included the *Prélude, Choral and Fugue* in his second concert in Paris which was given on 6 May 1907 at the Salle Æolian while he was studying composition at the Schola and admitted the influence of Franck on his op1 Quintet of that same year.

As a writer, he discussed Franck in his private writings, his journalistic articles and the theoretical articles he published in Spain, publications that reflect the analysis of scores and recordings of Franck's music that he compiled throughout his life. They reveal a critical view of Franck and his circle and demonstrate the influence Franck exerted on certain Spanish musicians, still novices, who would be celebrated in what is called the Spanish 'Edad de Plata', the Spanish 'Silver' age.

12pm

### **Elements of Piano and Organ writing in the music of César Franck**

Christiane Strucken-Paland (Organist, author, Président de l'Association Internationale César Franck)

César Franck took up the organ relatively late in his life yet after his appointment as *organiste titulaire* at the church of Sainte-Clotilde in 1859 he composed – apart from occasional liturgical pieces – twelve substantial organ pieces; Six Pieces (1864); Three Pieces (1878) and Three Chorales (1890). Before this, as a child prodigy he had pursued a career as a virtuoso pianist and at the same time – up to about 1840 – mainly composed works for

piano: not only for piano solo but also for piano and orchestra which, apart from virtuoso pieces for salon, betrayed a leaning towards the fashion of the time.

Striking is the fact that he did not return to piano composition until his late works, most notably after a long gap: his Prelude, Choral and Fugue (1884); the Prelude, Aria and Final (1887) as well as two works for piano and orchestra – the Poème Symphonique *Les Djinns* (1884) and the *Variations Symphoniques* (1885). The two above-mentioned large-scale solo pieces are similar in their form and their conception as triptyques both to the Prelude, Fugue and Variation for organ (1864); and to the Six Pieces while on the other hand they prefigure – by the inclusion of a Choral – the Three Chorales for Organ.

This presentation will concentrate on the two-way influences of Franck's virtuoso pianism and his organ works and on the way his activities both as organist and pianist affected his piano music, inspired particularly by the sonorous possibilities of the organs of Cavaillé-Coll. A comparative study of the *Prelude, Fugue and Variation* will be introduced here as the composer arranged it not only for organ but also for harmonium and piano. Thanks to the recent rediscovery of the manuscript for organ, previously considered lost and only recently found, it is now possible to situate the work within Franck's œuvre and to evaluate these sources.

12.30pm

### **Exploring Catholic and Erotic Performance Interpretations in the Prelude, Chorale and Fugue**

Asher Ian Armstrong (University of Arkansas)

One is often presented with the image of César Franck as a *Pater Seraphicus*. The well-developed interpretative milieu which accompanies this image centres on the composer's Catholicism and religious piety, sometimes even invoking the religious in connotation with Franck's medium, the organ. The two figures most responsible for this inherited perspective are Vincent d'Indy and Alfred Cortot. As Franck's most influential student and his first biographer, d'Indy was ideally situated to establish the interpretative discourse on his teacher's œuvre; as one of the 20th century's first world-renowned interpreters of Franck's music, Cortot was equally well-positioned to cement this exegesis.

However, a close look at Franck's great late piano and chamber music (and its biographical context) hints at an alternative possibility. In such works as the Violin Sonata and the symphonic Poem *Psyché*, Franck can be seen using musical vocabulary and structures related to the most erotic music of Debussy. The influence of Wagner's post-Tristan music is easily detectable in Franck's explosive Piano Quintet, which apparently sent Saint-Saëns into a scandalized frenzy at its premiere. Even in Franck's most firmly entrenched 'Catholic' work, the *Prelude, Chorale, and Fugue*, dissecting the commentary of Cortot leaves room for re-interpretation.

This lecture-recital will explore some of the intriguing narratives mentioned above, with the *Prelude, Chorale, and Fugue* as a consistent musical context. The triptych's well-developed connections with other works, often presented as symbolically religious, will be revisited, and

Cortot's enormously influential analysis of this work will be reconsidered. A consideration of alternative (and neglected) ideas regarding interpretation will be highlighted, in the hopes of reinvigorating the performance practice of this fascinatingly complex composer.

BREAK

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## PARALLEL SESSIONS

### SESSION FIVE: REPUTATION AND INFLUENCE

West Parry Room (Running concurrently with the Piano Masterclass in The Carne Room)  
Clair Rowden (Professor of Music, Cardiff University (moderator))

2pm

#### **'César Franck's Symphony in Performance and its Fall from Grace'**

Simon Trezise (Author, retired Professor, Trinity College, Dublin)

Few works in the Western canon have experienced such a dramatic change in fortune as Franck's Symphony. Editorials and reviews from before and shortly after the Second World War in journals such as *The Gramophone* provide clear evidence of the power the work exerted, exciting the editor to some of his most enthusiastic orations. This was reflected in a steady stream of recordings that reached a torrent in the first decades of the long-playing record (that is from 1948). Almost all major conductors of the period conducted it at concerts and made gramophone recordings. Statistics from around 1950 indicate that the symphony competed with Beethoven's Fifth for the status of the most performed and presumably popular symphony of the time. Recordings provide a rich spectrum of approaches, ranging from conductors born into and inheriting the French tradition, to German conductors who approached the work in a manner that brought out its considerable debt to Liszt and Wagner. In between these two quite distinctive interpretative styles one finds English, Italian, and other conductors such as Beecham and de Sabata.

This paper asks whether the long and distinguished history of the work on record might also provide clues to the symphony's fall from favour. At a time when works popular in the 1950s continue to inspire new interpretative approaches and the renewal of old ones, including, for example, the symphonies of Brahms, do the more recent recordings – the few that there are – provide clues as to how Franck's symphonic style started to sound old-fashioned or even distasteful to modern audiences?

2.30pm

### **César Franck, the Choral and its legacy**

Robert Sholl (Royal Academy of Music and University of West London)

This paper traces a particular strand of Franck reception through the thought and music of Charles Tournemire (1870–1939). Tournemire's writings, especially his 1931 biography show a deep veneration of Franck, but also a certain historical distance. This paper focuses on the Choral as a lens for understanding this relationship. In several places (including his biography), Tournemire describes the Choral as 'The highest expression of organ music ... it is the result of a particular state of the soul...' For Tournemire it is not merely a case of 'écriture' or style, but of the 'scope' of this medium that is 'most elevated'. He draws a connection between Franck's *Chorals* and Beethoven as a 'fusion' of the '*Choral varié*' and '*Fantaisie beethovénienne* (last quartets)' that creates an 'enlarging of the developments around the Choral'.

This paper therefore examines Tournemire's adaptation of the choral as sublime, dissonant, and a medium for deformation. It includes discussion of the 'Choral' (*L'Orgue Mystique*, office no. 48—Toussant), the *Trois Poèmes* (1933), a response to Franck's *Trois Chorals* (1890), the *Fantaisie Symphonique* (1934), and the *Sept Chorals-Poèmes pour les sept paroles du Christ* (1935), which he describes as 'very important work that adds to the history of the Choral for organ by the novelty of its plan' (Leblanc 2018). Different levels of dialectical engagement, between harmonic plateaus and developing variation will be examined, as well as the symbolist fracturing of form and content, to examine Tournemire's critical differentiation from Franck, figured through his adaptation of Beethovenian tonal mediation, struggle and overcoming. For Tournemire, the choral enabled mysticism, which embodies these ideals, and realised the nascent Gregorian qualities that he observed in the third 'Choral'. I aim to show that Franck's legacy inspires a form of symbolist religious expression that engages with contemporaneous concerns of materialism, Catholicism, and beauty.

3pm

### **Gabriel Pierné, franckiste?**

Faith Thompson (Royal Northern College of Music)

Though little known today, Gabriel Pierné once held a central position in France's musical life. A crucial influence on his career was Franck, who taught him the organ at the Paris Conservatoire, and whom Pierné succeeded as organist at Sainte-Clotilde in 1890. In the early twentieth century, as conductor of the prestigious Orchestre Colonne, Pierné was a major promoter of Franck's music. This paper, however, will examine Pierné's more indirect perpetuation of Franck's legacy, through his own creative output. Pierné's brand of franckisme, I will argue, is distinctly different to that of the scholistics, and can provide new insight into the nature of Franck's legacy.

Franck's influence on Pierné is most apparent in the latter's use of cyclism and chromatic harmony, especially in his absolute music. Yet Pierné was no d'Indy: his aesthetic tastes were

varied, even eclectic, and his outlook remarkably open. Any impact Franck had upon Pierné was counterbalanced by that of his other teacher at the Conservatoire, Massenet. Further influences included his mentor, Saint-Saëns; his lifelong friend, Debussy; and the host of other innovative composers whose music Pierné championed at the Théâtre du Châtelet. By situating franckisme within Pierné's extensive and diverse output, and examining its role within specific works, I will explore the compatibility of Franck's legacy with other creative styles and trends. Franck also imparted his improvisational prowess to Pierné, and I will seek to build on Bongers' hypothesis (2007) that this skill accounts for the many musical borrowings within Pierné's output. I will take as a case study Pierné's incorporation of Basque elements, arguing that this appropriation speaks as much of Pierné's training in improvisation as of regionalist trends. I thus hope to further substantiate the compositional legacy of Franck's organ class.

4pm

## Round table and conclusion

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### PARALLEL SESSION

The Carne Room

2pm

#### Piano Masterclass with Danny Driver and RCM pianists

**Franck**  
(1822–1890)

Prélude, choral et fugue

Thomas Kelly

Prélude, fugue et variation

Dmitrii Kalashnikov

5pm

#### Violin and Piano Recital

With an Introduction to Mathieu Crickboom by Anna Ovsyanikova

Anna Ovsyanikova (violin)

Tal Walker (piano)

Programme to include:

Works by Franck and Crickboom

## BIOGRAPHIES OF DELEGATES

**Tatiana Aráez Santiago** was awarded her Doctorate in Musicology from the Universidad Complutense Madrid in 2019 with European Doctorate Mention and Extraordinary Doctorate Award; a degree in piano (Royal Conservatory Madrid), as well as in Philology (UCM, 2009) and the History and Science of Music (UCM, 2013). Her research interests include the study of Spanish music and musicians in the 19th and 20th centuries; Franco-Spanish cultural transfer and the historical, analytical and intertextual study of music of this period; migration and artistic interactions; associations and musical institutions. She is currently a Juan de la Cierva postdoctoral researcher in the project DIDONE (European Research Council project on mapping emotions in 18th century Italian opera) at the Instituto Complutense de Ciencias Musicales.

**Emily Kilpatrick** has published widely on French music, her research exploring performance and staging practice, musical analysis, historic recordings, the critical editing process, text-music interchanges and documentary and cultural history. With Roy Howat, Emily is co-editor of the first complete critical edition of the songs and vocalises of Gabriel Fauré (Peters Edition).

Emily's first book, *The Operas of Maurice Ravel*, was published by Cambridge University Press in 2015 described in the *BBC Music Magazine* as 'a lucid and deeply researched picture'; the *TLS* recognised it as 'an invaluable contribution', and *Notes* as 'a distinguished addition to the literature on modern opera'. Her most recent book, *French Art Song: History of a New Music, 1870–1914*, published last month by the University of Rochester Press, explores the musical and literary priorities, the professional practices and creative interactions that shaped one of the boldest and most experimental artforms of the Belle Époque. A graduate of the Elder Conservatorium of Music at the University of Adelaide, Emily has held an academic lectureship at the Royal Academy of Music since 2017. In 2022 she was appointed an Associate Professor of the University of London.

**Heribert Koch** studied at the academies of Cologne and Karlsruhe and later with Peter Feuchtwanger in London. He is a professor for piano performance at the Musikhochschule Münster (Germany). In addition to his career as a performer, he is a sought-after lecturer on international conferences and a frequent adjudicator at music competitions. Heribert Koch is a member of the presidium of the European Piano Teachers Association, Germany, of which he was European President in 2012–13 and 2019–2020. Among his researching and publishing activities, his first editions of Franck's early piano music are of particular interest: *Souvenirs d'Aix-la-Chapelle*; *Trois petits riens*; *Deux mélodies "À Félicité"* (Verlag Dohr, Köln).

**Marie-Louise Langlais** studied at the Conservatoires of Marseille and Mulhouse before concentrating on the organ and musicology. She was awarded a diploma in organ performance and improvisation after studying in Jean Langlais's class at the Schola Cantorum in Paris. After her marriage to Jean Langlais she became his assistant on the Cavaillé-Coll organ of Ste. Clotilde. As a musicologist, she has written many articles on the musical traditions of this church, tracing its tradition through César Franck, Tournemire and Jean Langlais. She has toured extensively as a concert organist and has been a Distinguished Visiting Professor at the Oberlin Conservatory of Music. Her publication of the diaries of Charles Tournemire and *Jean Langlais Remembered* are available in English translations.

**Giselle Lee** is a doctoral candidate in Musicology at Durham University. Her research focuses on the analysis and history of instrumental music in the second half of the nineteenth century, with special interests in French music; the history of music theory and the analysis of sonata form. Under the supervision of Professor Julian Horton and Dr Katherine Hambridge, Giselle is investigating the socio-political and cultural influences on the perception of *la sonate cyclique* in France from the end of the Franco-Prussian War to the end of the First World War.

**James Lipka** is finishing his PhD at the Royal College of Music, writing on the early piano works of César Franck, a beneficiary of the RCM Studentship Scholarship for each of his years studying for his PhD and has been an assistant in several courses at the RCM. He went through secondary school with a musical scholarship before completing his bachelor's degree at Leeds College of Music with a compositional scholarship and represented the conservatoire in the *Leeds Lieder Festival*. He then completed his master's degree in piano performance from Uniwersytet Muzycznego Fryderyka Chopina in Warsaw with the highest mark, frequently performing and giving lecture recitals. Currently, he is translating the seminal work *César Franck* by Joël-Marie Fauquet and has co-organised with Professor Richard Langham Smith the César Franck Symposium commemorating the bicentenary of César Franck's birth.

**François de Médicis** is Professor of Music at the Université de Montréal. He co-edited *Debussy's Resonance* (2018) with Steven Huebner, and *Musique et modernité en France, 1900–1945* (2006), with Sylvain Caron and Michel Duchesneau. He has also co-edited a critical edition of Saint-Saëns's Violin Sonatas (Bärenreiter, 2021). His many articles on French and Russian music from the first third of the twentieth century focus on composers such as Bonis, Debussy, Koechlin, Milhaud, Scriabin, and Stravinsky. His most recent book *La maturation artistique de Debussy dans son contexte historique (1884–1902)* has received considerable acclaim as the most penetrating account of Debussy's musical development to date.

**Tadhg Sauvey** is a Doctoral candidate at Cambridge University, writing a thesis on the use of historical styles in church music in France and Belgium (1894–1937) under the supervision of Katharine Ellis. He previously was awarded an MPhil at Cambridge on medievalism in the reception of César Franck.



**Robert Sholl** has published widely on twentieth-century music and teaches at The Royal Academy of Music and the University of West London. He is the editor of *Messiaen Studies* (2007); *James MacMillan Studies* (with George Parsons, 2021); *Contemporary Music and Spirituality* (with Sander van Maas, 2017); and *The Feldenkrais Method in Creative Practice* (Bloomsbury, 2021). As a performer, he has played all of Messiaen's organ music, recorded improvisations to film on the organ and piano, and has given recitals at major venues in London and Paris.

**André T Short** is a doctoral student at the Royal College of Music. His current research focuses on Cécile Chaminade's career and works. In 2020 he graduated with the highest honours from the Conservatorio di Musica F Morlacchi di Perugia, where he dedicated his master's programme to performing works by women such as Clara Schumann, Fanny Hensel, Maria Szymanowska, and Jean Coulthard. As a pianist who has performed across the US and Europe, he continues to share the repertoire of non-standard composers with his audiences.

**Richard Langham Smith** is a graduate of the University of York. He has published widely on French music, particularly Debussy. As an editor he reconstructed Debussy's 'other' opera *Rodrigue and Chimène* which opened the new opera house in Lyon in 1984. More recently his edition of *Carmen* has been used by several opera houses and recorded on a commercially available video by Sir John Eliot Gardiner's *Orchestre romantique et révolutionnaire*. He has recently published a monograph on the opera with Boydell: *Bizet's Carmen Uncovered*; and co-edited, with Clair Rowden, a multi-author book *Carmen Abroad* with Cambridge University press. In 1988 he was admitted to the *Ordre des arts et des lettres* at the rank of Chevalier for services to French Culture.

**Christiane Strucken-Paland** studied organ at the Musikhochschule in Cologne as well as romance languages and philology at the University there. In 2006 she was awarded a Doctorate for her thesis on Cyclic Principles in the instrumental works of César Franck. In 2003 she was awarded a grant from DAAD for research in Paris and in 2006–7 a grant for study at the Paul Sacher Foundation in Basle. In 2006 she founded the International César Franck Association and has continued as its President. Her numerous publications have centred on the works of the 19th and 20th centuries (in particular on Franck, Saint-Saëns, Fauré and Honegger) as well as teaching materials on Music and Latin. She is the editor of a complete edition of Franck's organ and harmonium works (Bärenreiter-Verlag, Kassel). At the same time, she has held posts as organist and had a busy career as a performer on both the organ and the flûte traversière.

**Faith Thompson** is an incoming PhD student at the RNCM, supervised by Barbara Kelly, Denis Herlin and David Jones. Her thesis will examine Gabriel Pierné's work and identity as a composer. Faith is a graduate of the University of Manchester, having completed a master's thesis on Pierné's use of Basque elements. She previously graduated from the University with a degree in Music with French, receiving First Class Honours and four academic awards.

**Simon Trezise** has recently retired from his position as Associate Professor of the Music Department at Trinity College Dublin. Research interests include Debussy and French music, film music and the film musical, performance practice, and the history and aesthetics of recordings. Publications include Debussy: *La mer*; edited volumes *The Cambridge Companion to Debussy*, *The Cambridge Companion to French Music*, *Music and Sound in Silent Film* (with Ruth Barton), and a forthcoming *Debussy in Context*. Articles and reviews have appeared on a wide range of subjects, including Wagner, the aesthetics of recording, and Debussy in performance. Current projects include a study of the orchestral conductor from the perspective of the listener.

The Symposium would like to offer thanks to the following:

Professor Colin Lawson and the Directorate for approving the Symposium as an RCM official event

James Lipka for the organisation and inspiration for the event; Professor Richard Langham Smith for co-organising the event and his constant help; Christina Guillaumier, Stephen Johns and Emma Hewitt for constant advice

The Palazzetto Bru Zane; The Royal Musical Association and Music and Letters for their generous financial support

Professor Vanessa Latache, Nick Sears, Audrey Hyland, Simon Lepper and David Graham for their help and advice in enabling concerts and masterclasses

Katherine Hainsworth for her input into the printed materials and Alex Beattie for support for the Masterclasses

The delegates and applicants



For the benefit of musicians and audience members, please turn off your mobile phone.



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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.



## VIOLIN AND PIANO RECITAL

With an introduction to Mathieu Crickboom

by Anna Ovsyanikova

Saturday 10 December, 5pm

The Carne Room



**PALAZZETTO  
BRU ZANE**  
CENTRE  
DE MUSIQUE  
ROMANTIQUE  
FRANÇAISE



## VIOLIN AND PIANO RECITAL

With an introduction to Mathieu Crickboom by Anna Anna Ovsyanikova  
Saturday 10 December, 5pm, The Carne Room

**Anna Ovsyanikova** violin  
**Tal Walker** piano

Anna Ovsyanikova will introduce the composer, Mathieu Crickboom (1841–1947)

**Crickboom**  
(1871–1947)

Three Esquisses op 1  
*i* *Calme*  
*li* *Mélancolique et doux*  
*lii* *Espressivo molto*

**Debussy**  
(1862–1918)

Sonata for Violin and Piano  
*i* *Allegro vivo*  
*ii* *Intermède: fantasque et léger*  
*iii* *Finale: très animé*

**Franck**  
(1822–1890)

Sonata in A major for Violin and Piano  
*i* *Allegretto ben moderato*  
*ii* *Allegro*  
*iii* *Ben moderato: Recitativo-Fantasia*  
*iv* *Allegretto poco mosso*

**Anna Ovsyanikova** is a classical violinist regularly performing as a soloist, chamber and orchestral musician. As a recitalist and chamber musicians she has performed in venues including Wigmore Hall, Cadogan Hall, Royal Festival Hall and Purcell Room, Birmingham Symphony and Town Hall. Anna appears as a freelance player with different orchestras including the orchestra of the Royal Opera House, London Contemporary Orchestra, BBC Concert Orchestra and many others. Originally from Russia, Anna came to study in the UK, studying first at the Birmingham Conservatoire and completing her studies at the Royal Academy of Music where she graduated from the Masters programme with distinction and was awarded a DipRAM – the highest possible award. She is currently pursuing a PhD at the Royal College of Music, where her research focuses on the legacy of Mathieu Crickboom. She is the founder of the central London chamber music series Hidden Gems held at St Mary Le Strand where her aim is to introduce audience to the lesser-known repertoire including music by Ukrainian, Georgian and Armenian composers.

Young Steinway Artist, **Tal Walker** is an Israeli-Belgian pianist. Tal has won the bronze medal at the 18th Osaka International Music Competition in Japan. He was invited to artist residencies at Villa Lena in Italy and at the Banff Centre for Arts and Creativity in Canada. Additionally, Tal has performed with orchestras in Belgium, Italy, and Poland and on various stages including Salle Cortot in Paris, Steinway Hall in London and the Royal Flemish Opera in Antwerp. He has graduated from conservatoires in the Netherlands and Belgium, and attended the École Normale de Musique de Paris – Alfred Cortot, where he studied with Françoise Thinat and specialised in the French repertoire at the Académie de musique française pour piano. Tal Walker is the founder and the artistic director of Monsieur Croche concert series in Belgium where he performs a large repertoire of French music. He currently pursues his Doctoral studies at the Royal College of Music in London, where he received the RCM Doctoral Bursary and teaches as a Graduate Teaching Assistant. He recently released his debut album *Fauré, Poulenc, Messiaen: Préludes & Nocturnes* as part of the collection *Cabinet de curiosités* produced by Galaxie-Y endowment fund.



**St James's Church  
Piccadilly**

# **Carols for Shoppers**

**Wednesday 21st December  
2022**

**at 2.30pm & 5.30pm**



With a congregation in the church  
and live on YouTube

*Welcome to St James's Church. Whether you are with us in person or joining us online, you are very welcome.*

*All ground floor pews are free seating, but social distancing is being observed on the side pews on the Jermyn Street side of the church (on the right-hand side as you come in) both on the ground floor and at gallery level.*

*Music performed by the Royal College of Music Junior Department Chamber Choir, Advanced Vocal Ensemble (AVE) and Vigala Singers, along with a small orchestra, brass quintet and percussion, conducted by Joy Hill.*

*Organist: Benjamin Cunningham.*

*Music before the service begins is performed by organist Benjamin Cunningham.*

*Mince pies will be served in the church after the service, and all are welcome to stay. Mulled wine will be available from a stall in the courtyard.*

## **WELCOME AND INTRODUCTION**

### **CONGREGATIONAL CAROL**

[Tune: *Adeste fideles*; Fanfare for descant, organ and brass by David Willcocks; Words: John Francis Wade (1710-1786)]

**O come, all ye faithful,  
joyful and triumphant,  
O come ye, O come ye to Bethlehem;  
come and behold him, born the king of angels:**

**Refrain:       O come, let us adore him,  
                  O come, let us adore him,  
                  O come let us adore him, Christ the Lord.**

**God of God,  
Light of Light,  
lo, he abhors not the Virgin's womb;  
very God, begotten not created:**

**Sing, choirs of angels,  
sing in exultation,  
sing, all ye citizens of heav'n above;  
glory to God in the highest:**

**FIRST READING  
Isaiah 9.2,6,7**

**CHOIR  
All bells in paradise**  
Words and music: John Rutter

**SECOND READING  
Luke 2.1-7**

**CHOIR  
I am the day**  
Music: Jonathan Dove  
The legend of St Christopher: revelation 22.16, 13;

**THIRD READING  
Luke 2.8-15**

**CONGREGATIONAL CAROL**  
[Tune: Winchester Old; Words: Nahum Tate (1652-1715)]

**While Shepherds watched their flocks by night,  
all seated on the ground,  
the angel of the Lord came down,  
and glory shone around.**



**'Fear not,' said he (for mighty dread  
had seized their troubled mind);  
'glad tidings of great joy I bring  
to you and humankind.**

**To you in David's town this day  
is born of David's line  
a Saviour who is Christ the Lord;  
and this shall be the sign:**

**The heavenly babe you there shall find  
to human view displayed,  
all meanly wrapped in swathing bands,  
and in a manger laid.'**

**Thus spake the Seraph; and forthwith  
appeared a shining throng  
of angels praising God, who thus  
addressed their joyful song:**

**'All glory be to God on high,  
and on the earth be peace;  
goodwill henceforth from heav'n to earth  
begin and never cease.'**

#### **CHOIR**

##### **My Guardian Angel**

Music: Judith Weir; Text by William Blake

#### **FOURTH READING**

##### **Matthew 2.1-11**

#### **CONGREGATIONAL CAROL**

[Tune and Words: John Henry Hopkins (1820-1891) alt.]

**We three kings of Orient are;  
bearing gifts we traverse afar;**

field and fountain, moor and mountain,  
following yonder star.

*Refrain:        O star of wonder, star of night,  
                  star with royal beauty bright,  
                  westward leading still proceeding,  
                  guide us to thy perfect light.*

Born a King on Bethlehem plain,  
gold I bring, to crown him again,  
King for ever, ceasing never,  
over us all to reign.

Frankincense to offer have I,  
incense owns a Deity nigh,  
prayer and praising, gladly raising,  
worship him, God most high.

Myrrh is mine, its bitter perfume,  
breathes a life of gathering gloom;  
sorrowing, sighing, bleeding, dying,  
sealed in the stone-cold tomb.

Glorious now behold him arise,  
King and God and sacrifice;  
alleluia, alleluia,  
earth to heav'n replies.

## **CHOIR**

### **The Pear Tree Carol**

Music: Bob Chilcott; Text by Charles Bennett

## **FIFTH READING**

### **John 1.1-14**

from the King James version

## **CONGREGATIONAL CAROL**

[Tune: Noel; Words: Edmund Hamilton Sears (1810-1876)]

**It came upon the midnight clear,  
that glorious song of old,  
from angels bending near the earth  
to touch their harps of gold:  
'Peace on the earth, goodwill to all,  
from heaven's all gracious King!'  
The world in solemn stillness lay  
to hear the angels sing.**

**Still through the cloven skies they come,  
with peaceful wings unfurled;  
and still their heav'nly music floats  
o'er all the weary world:  
above its sad and lowly plains  
they bend on hov'ring wing;  
and ever o'er its Babel-sounds  
the blessed angels sing.**

**Yet with the woes of sin and strife  
the world has suffered long;  
beneath the angel-strain have rolled  
two thousand years of wrong;  
and warring humankind hears not  
the love-song which they bring:  
O hush the noise of mortal strife,  
and hear the angels sing!**

**For lo, the days are hast'ning on,  
by prophets seen of old,  
when with the ever-circling years  
comes round the age of gold;  
when peace shall over all the earth  
its ancient splendours fling,**

**and all the world send back the song  
which now the angels sing.**

## **ADDRESS AND PRAYERS**

The Revd Dr Ayla Lepine, Associate Rector

*Concluding with the Lord's Prayer:*

**Our Father who art in heaven,  
hallowed be thy name,  
thy kingdom come, thy will be done,  
on earth as it is in heaven.  
Give us this day our daily bread;  
and forgive us our trespasses,  
as we forgive those who trespass against us.  
And lead us not into temptation,  
but deliver us from evil.  
For thine is kingdom, the power, and the glory  
for ever and ever.  
Amen.**

## **CONGREGATIONAL CAROL**

[Tune: Irby; Words: Cecil Frances Alexander, Michael Forster]

**Once in royal David's city  
stood a lowly cattle shed,  
where a mother laid her baby  
in a manger for his bed:  
Mary was that mother mild,  
Jesus Christ her little child.**

**He came down to earth from heaven,  
who is God and Lord of all,  
and his shelter was a stable,  
and his cradle was a stall;  
with the poor and mean and lowly,  
lived on earth our Saviour holy.**

**And our eyes at last shall see him  
through his own redeeming love,  
for that child so dear and gentle  
is our Lord in heav'n above;  
and he leads his children on  
to the place where he is gone.**

**Not in that poor lowly stable,  
with the oxen standing by,  
we shall see him; but in heaven,  
set at God's right hand on high;  
when like stars his children crowned  
all in white shall wait around.**

### **SIXTH READING**

**Christmas in envelopes by UA Fanthorpe**

Monks are at it again, quaffing, carousing;  
And stage-coaches, cantering straight out of Merrie England,  
in a flurry of whips and fetlocks, sacks and Santas.

Raphael has been roped in, and Botticelli;  
Experts predict a vintage year for Virgins.

From the theologically challenged, Richmond Bridge,  
Giverny, a lugger by moonlight, doves.

Ours costs less than these in money, more in time.  
Like them is hopelessly irrelevant,  
But brings, like them, the essential message

Love.

### **CHOIR**

**Tomorrow shall be my dancing day**

Music: John Gardner; traditional words; arr. for brass for former  
RCMJD student, Samuel Gale

## CONGREGATIONAL CAROL

[Tune: Mendelssohn; Fanfare for descant, organ and brass by David Willcocks; Words: Charles Wesley (1707-1788) et al.]

*A collection will be taken during the final carol – all proceeds to aid the ministry of St James's Church. If you are a UK taxpayer, please consider using a Gift Aid envelope to increase the value of your gift. If you do not have cash with you for the collection, please visit [sjp.org.uk/donate](http://sjp.org.uk/donate), or use one of the tap donation points in the church.*

**Hark, the herald-angels sing  
glory to the new born King;  
peace on earth and mercy mild,  
God and sinners reconciled:  
joyful, all ye nations rise,  
join the triumph of the skies,  
with th'angelic host proclaim,  
'Christ is born in Bethlehem.'**

**Refrain:       Hark, the herald-angels sing  
                  Glory to the new born King.**

**Christ, by highest heav'n adored,  
Christ, the everlasting Lord,  
late in time behold him come,  
offspring of a virgin's womb!  
Veiled in flesh the Godhead see,  
hail, th'incarnate Deity!  
Pleased as man with us to dwell,  
Jesus, our Emmanuel.**

**Hail, the heav'n-born Prince of Peace!  
Hail, the Sun of Righteousness!  
Light and life to all he brings,  
ris'n with healing in his wings;**

**mild he lays his glory by,  
born that we no more may die,  
born to raise us from the earth,  
born to give us second birth.**

## **THE BLESSING**

*Mince pies will now be served in the church, and all are welcome to stay. Mulled wine is available from a stall in the courtyard.*

## **BIOGRAPHIES**

### **The Royal College of Music Junior Department**

Since its inception the Royal College of Music Junior Department has evolved to meet the musical needs of our students and adapted to the changing educational and musical landscape, providing a programme designed to prepare students for musical life in the 21st century and aiming to produce happy, successful, healthy, entrepreneurial and flexible young musicians who can meet the ever changing demands of the profession. Around 350 5-18 year olds attend the RCMJD every Saturday, where a typical day includes first and second study instrumental/composition lessons, orchestral, choral and musicianship training, and chamber ensemble rehearsals

### **Organist: Benjamin Cunningham**

Benjamin Cunningham is Assistant Director of Chapel Music at Winchester College, and is the College's principal Organist. Benjamin was Organ Scholar at Westminster Abbey from 2016-18. Previously, Benjamin was Organ Scholar of Worcester College, Oxford, whilst reading for a degree in Music, and Chichester Cathedral. Benjamin has given a number of recitals,



most notably at Westminster Abbey, St Paul's, Westminster, and Chichester Cathedrals, and Reading Town Hall. In 2017, Benjamin was a Young Artist at the Newbury Spring Festival.

### **Conductor: Joy Hill**

Joy directs the Royal College of Music Junior Department Chamber Choir and Advanced Vocal Ensemble. Joy was awarded a Churchill Fellowship for the study of choral conducting and vocal teaching in Sweden. She has been Senior Lecturer, University College London IOE, a teacher at the Purcell School and guest conductor and presenter internationally, notable at the Kodály Institute of the Liszt Ferenc Academy of Music, Hungary, Yale School of Music, USA and in 2019 Ionian University, Corfu.

### **Vigala Singers**

Founded and directed by Joy Hill, the choir are alumni of the RCMJD Chamber Choir, are self-funded and named after Vigala in Estonia where the Chamber Choir sang in 2006. They have toured to New York and Washington and in Europe to Hungary, Italy and Sweden. The choir seek to form cultural bridges through collaborative projects, for example, a joint commission and world premiere by Gabriel Jackson with the Oslo Cathedral Youth Choir and performances of music by Vaughan Williams and Kodály with the Hungarian New Liszt Academy Choir.



## **Christmas Services at St James's**

### **Saturday 24th December at 4pm**

Christmas Eve Carol Service

Children and families are especially welcome at our Christmas Eve service with popular carols.



### **Saturday 24th December at 11.30pm**

Midnight Mass

All are welcome to our midnight Eucharist with carols.

### **Sunday 25th December at 11am**

Christmas Day Parish Eucharist with carols

All are welcome to join us for lunch after the service.



St James's Church, 197 Piccadilly, London W1J 9LL  
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